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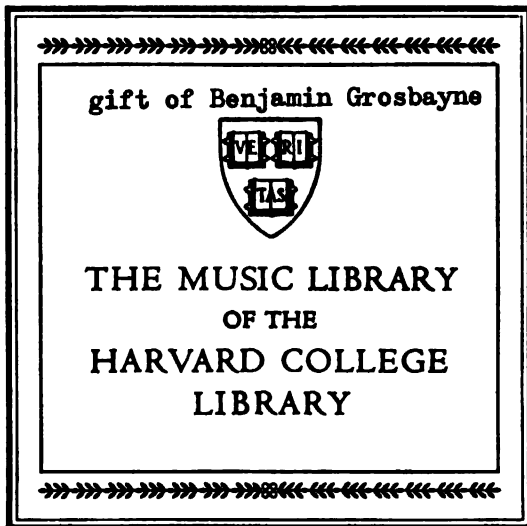
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*Ronald Henry Greatedey.
From Andrew Deakin
May, 1893.*

MUSICAL BIBLIOGRAPHY

A CATALOGUE

OF THE

Musical Works,

(HISTORICAL, THEORETICAL, POLEMICAL, ETC.)

PUBLISHED IN ENGLAND DURING THE

FIFTEENTH, SIXTEENTH, SEVENTEENTH, AND EIGHTEENTH
CENTURIES,

CHRONOLOGICALLY ARRANGED,

WITH NOTES AND OBSERVATIONS ON THE PRINCIPAL WORKS,

BY

ANDREW DEAKIN.

Benjamin Grosboye

BIRMINGHAM:
STOCKLEY AND SABIN, COLMORE ROW.

1892.

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Hence, it can hardly be maintained that a Catalogue like the present (the first of its kind and necessarily very imperfect) is altogether useless. What is presented has been obtained by exhaustive examinations of all the important English and many foreign Histories and Dictionaries of Music, and of an immense number of Bibliographies, Records, and periodicals. Still completeness has not been secured. Many works have been issued from the English press which are now almost forgotten, while many which are not forgotten are lost, and many which are neither lost nor forgotten are extant in unique copies only. Unfortunately writers on music have been, more than writers on any other subject, the victims of forgetfulness and neglect. In 1582, a year of one of England's grandest musical periods, the Queen's printer reported to Her Majesty concerning the patents granted to William Byrd and Thomas Tallis: "In this patent are included all music books whatsoever, and the printing of all ruled paper, for the pricking of all songs to the lute, virginals, or other instruments: the paper is somewhat beneficial, as for the music books I would not provide necessary furniture to have them." Again, in a petition of the same date of certain printers for the removal of some of the restrictions upon printing, it is said, "Byrd and Tallis, Her Majesty's servants, have music books with note, which the complainants confess they

PREFACE.

would not print nor be furnished to print, though there were no privilege." In this way music and musical literature were regarded 300 years ago. The Registers of the Company of Stationers (between 1554 and 1600) are almost void of entries concerning music, but abound in entries of details of monstrosities, unseemly ballads, and incredibilities. Bibliographers, from whom consideration might be expected, have been persistent in ignoring and slighting the works of musicians and musical writers, and at the present time the difficulties attending the making of a catalogue of the treatises published in by-gone times by the followers of the divine art are immense, and only to be got over by patient searching.

During the compilation of this Catalogue, care has been taken to include the titles of many very short treatises and of works on related subjects. Students of musical history know that much importance and significance attach to works on the stage and on dancing, and also to Saint Cecilian and Cathedral Festival sermons. If objection to some entries is made, the answer is that it is better to include things apparently insignificant than to impair completeness by omissions. Some of the controversial pamphlets on the use of instrumental music in churches furnish interesting particulars about the state of the art during the seventeenth century; while in like manner the pamphlets on stage-playing tell how music lost and afterwards regained vitality by its association with the drama. Notice is taken of some of the principal collections of music, such as "The Triumphs of Oriana," and Boyce's "Cathedral Music," and also of early Service books and Metrical Psalters, the history of the sixteenth century psalmody being, according to Burney, the history for the time both of music and of the reformation. The old books of lessons for instruments and for singing universally embrace both theory and practice. Consequently it would be impossible to reject what is chiefly practical, without impairing general and desirable comprehensiveness.

The chief difficulties that have had to be contended with during the compilation of the Catalogue have arisen from matters already mentioned, from the conflicting statements of chroniclers, from the frequently adopted practice of publishers re-issuing a work with a slight or complete change of title, and from the widely differing opinions of reviewers when noticing newly published works. The supplementary critical remarks are the compiler's own only in a few instances; but for all that is set down, whether accurate or inaccurate, outside authority exists.

ANDREW DEAKIN.

*Claremont Road, Soho Park,
Birmingham :
October, 1892.*

ON THE STATE OF MUSIC IN ENGLAND AND ELSEWHERE BEFORE AND DURING THE FIFTEENTH CENTURY.

The student of musical history may find some of the essentials of musical science as it was understood from the fifth century till the fifteenth century in the treatises of five writers :—

- 1.—*Boethius*, a Roman, who, in the fifth century, wrote explications of the harmonic theories of the ancient Greeks.
- 2.—*Huchald*, a Monk of the ninth century, who is credited with being the inventor of or earliest writer upon harmony.
- 3.—*Guido Aretinus*, by whom (there is reason to believe) the scale was re-constructed, and the art of solmization was brought to partial perfection.
- 4.—*Franco* (of Cologne), who is said to be the author of the oldest book on measurable music now extant.
- 5.—*John de Muris*, who, in the fourteenth century, improved the time-table, and otherwise advanced musical science.

By these and by their contemporaries and followers music may be said to have been brought about the middle of the fifteenth century to the state described in the following paragraphs.

For the scales the system of Guido was generally relied upon. The letters of the alphabet—A, B, C, D, E, F, G—were used to name the sounds, and the syllables *ut*, *re*, *mi*, *fa*, *sol*, *la*, were made the basis of the method of solmization shown in the following table :—

| | | | | |
|-----------------|-----|-------|-----|----------|
| ee | la | | | |
| dd | la | ..... | sol | |
| cc | sol | ..... | fa | |
| bb natural..... | | | | mi |
| bb flat | fa | | | |
| aa | la | ..... | mi | re |
| g | sol | ..... | re | ut |
| f | fa | ..... | ut | |
| e | la | ..... | mi | |
| d | la | ..... | sol | re |
| c | sol | ..... | fa | ut |
| b natural | mi | | | |
| b flat..... | fa | | | |
| a | la | ..... | mi | re |
| G | sol | ..... | re | ut |
| F | fa | ..... | ut | |
| E | la | ..... | mi | |
| D | sol | ..... | re | |
| C | fa | ..... | ut | |
| B natural | mi | | | |
| A | re | | | |
| G | ut | | | |

When the compass of a hexachord was not exceeded solmization was a simple matter. For a more extended compass a change to a new and conjunct hexachord (otherwise a mutation) was necessary; and by strict observance of the laws of mutation composers were enabled to properly regulate passages of imitation. Tonality was further governed by attention to the different forms of the Gregorian modes,—authentic and plagal. Up to the fifteenth century composers looked much to the Plain Song of the church for the foundation of their productions, treating a selected subject with extraordinary ingenuity. Sometimes, however, a theme taken from a secular piece was adopted as a basis of a work for the church, and many of the Masses of Josquin des Prez and his contemporaries were known by titles derived from popular songs. The composer's method of proceeding was, it may be supposed, altogether contrapuntal. A canto-fermo or subject being set down, parts were added to it, the excellence of the work largely depending upon the skilful and effective use of imitation and various clever devices. Amongst the composers who produced fine examples of thus-constructed music were the Flemmings, William Dufay, Joannes Okenheim, Josquin des Prez, and Orlando di Lasso; the Italians, Costanza Festa, Costanza Porta, and Palestrina; the Germans, Heinrich Isaac and Leo Hasler; and the Englishmen, Robert Johnson, Robert White, Thomas Tallis, and William Byrd.

To further make plain the pitch of notes, in the fifteenth century, as now, clefs were placed at the beginning of the staves. These were named F, C, and G, from the initial notes of the different hexachords. Bars were not used until the sixteenth century, and at first merely to mark the endings of phrases, not as indicators of rhythmical accent. Signs for chromatic alterations of pitch (the sharp, flat, and natural) were seldom used, although alterations to the extent of a semitone were occasional necessities in performance. Consequently a knowledge of the rules relating to the introduction of chromatic alterations was an essential part of a singer's education.

The laws relating to time, the length of notes, and rhythm, were complicated. Rhythm was distinguished as perfect or triple, and imperfect or dual. In the fourteenth century composers wrote in notes of four lengths—larges, longs, breves, and semibreves. Writers of the fifteenth century mention the introduction of shorter notes—minims and crotchets. These notes, however, did not at first sight make plain the peculiarities of time and rhythm. Sometimes the large was equal to three longs; sometimes to two longs. So with the long and the breve, the rules governing their relative lengths being many and complex. This is apparent when it is remembered that in the nature of things music may be triple or dual, and that the use of the dot for increasing the duration of a note was not known until the present system of notation was approached. The first time-signatures were the whole circle for perfect or triple time, and the broken circle for imperfect or dual time. Knowing nothing of bars, composers constantly mixed triple and dual rhythms in the same pieces.

In part-music consonances formed the basis of all harmony; dissonances were allowed only when resulting from the employment of passing-notes and suspensions. The only harmonies regarded as consonances were the third, the fifth, the sixth, and the octave; the union of the fifth and sixth in the same chord being of course disallowed. The use of the chord called by modern theorists the chord of the fourth and sixth and of the chord of the seventh was prescribed; but notwithstanding these restrictions, composers were at times able to do great things. If modulation was in its infancy, imitative part-writing flourished, and the relaxation of rule in after time, while allowing increased freedom in the expression of feeling, impaired the robustness and archaic beauty of the older art.

Before the fifteenth century, music was almost if not altogether vocal. In churches possessing an organ (a possession not at all general) the instrument was chiefly used for sustaining the canto-fermo ; while the instruments employed in secular entertainments were of the rudest description. Hawkins says that the earliest intimation concerning the origin of instrumental music in parts is in a book published in 1570 : and it may be added that the mention of various instruments by mediæval writers is in no way contradictory of the historian's statement.

It has long been supposed that the oldest example of vocal music in parts now extant is "Sumer is icumen in," a rota ascribed to the thirteenth century. While, however, continental countries cannot bring to the light older specimens of the kind, the researches of Dr. J. H. Mee have proved that at the time of the revival of learning England was probably foremost among the nations in founding and developing schools of counterpoint and composition. In corroboration of this Dr. Mee has produced specimens of early English harmony evidently belonging to the eleventh and twelfth centuries ; specimens which bear witness to the belief that England (probably before other countries) possessed a strict school of theorists, who discountenanced modifications of the ancient plain-song melodies introduced by the composers of Italy and Germany. Unfortunately, most of the treatises by the early English theorists have been lost, or still remain in manuscript, concealed from students in Cathedral libraries. Each new discovery, however, brings additional proof that from the twelfth to the fifteenth century, this country was on a line with if not before any of the countries of the continent.

The names of about one hundred English musicians who lived in or about the fifteenth century may be found in the Histories of Burney, Hawkins, and others. Specimens of the compositions of John Taverner, John Dygon, Robert Fairfax, Robert White, John Shephard, Robert Johnson, Richard Edwards, John Redford, John Thorne, William Newark, — Sherringham, William Cornyshe, John Merbeke, John Phellyppes, and other masters of the period, have been printed in various collections ; and the British Museum, the university, cathedral, and other libraries, are stored with examples historically valuable. To what extent search for works at present unknown would be rewarded is almost beyond conjecture, but it is certain that bringing to light the productions of John of Dunstable, the three doctors John Hamboys, Thomas Saintwix, and Henry Habington, the cathedral masters William Chelle, Gilbert Banester, and Robert Testwood, and the early writers of ballad tunes, would be pleasing to the antiquary if not to the ordinary musical amateur. The antiquary and the amateur should, however, alike remember that the music of the fifteenth century and of the first part of the sixteenth century led up first to the music of Tallis and Byrd, and through the music of these masters to the music, sacred and secular, of the madrigalian era, an era in which the perfection of polyphonic art was supplemented and enriched by poetic feeling and variety of expression. Since the decay of the madrigal style England's place amongst musical nations has been a low one. Our ancestors soon lost their good estate, and were out-run by the Flemmings, the Germans, the Italians, and the French. The reasons are not far to find. In the sixteenth century the suppression of the monasteries by Henry VIII. deprived the children of the church (the conservators of the best music) of their homes, their teachers, and their art-treasures. In the seventeenth century the spirit of narrow puritanism pretty well annihilated all that appertains to music. The organs which partly by Romanists and partly by Protestants had been placed in the cathedrals and the churches were ruthlessly destroyed, while the "saintes" were

authoritatively enjoined to abstain from making provision for the flesh to fulfil the lusts thereof by keeping in their houses instruments of music for their own pleasure or for the pleasure of others. Sad indeed were the results of the destruction of the instruments of music, but still more sad were those which sprang from the destruction of the Church Service Books and the treatises which had been written and used by teachers. During the ruling of the Stuarts the art of music was debased as it had never been before. The heads of the Commonwealth found it and left it in its low estate. The restorers of monarchy sought the revival of excellence by adding glitter to corruption. Through many changes and threatenings of destruction, music maintained a more or less miserable existence : how it did so, and how, during certain periods, it survived, may be in some measure learned from the following pages. To know what English music might have been and ought to have been in the nineteenth century, the student must well consider what English music was in the fifteenth century, and what it was in the Madrigalian age.

MUSICAL BIBLIOGRAPHY: CORRECTIONS AND ADDITIONS.

Page 2 of "Essay on the State of Music," line 4 from bottom, for "prescribed" read "proscribed."

In *Catalogue*, page 1, note on "Polychronicon," after line 3 should read:—"certain required notes being added by hand, the completed example shewing the consonances of the diapason (octave), the diapente (fifth), the diatessaron (fourth), and the duplex-diapason (double-octave). In the second English edition, printed by Wynkyn-de-Wordes in 1495, the musical example is printed from musical types, but the notes for the duplex-diapason shew the interval too large by one degree.

The "Polychronicon," a multifarious history of events without order or connection, contains no other examples of musical notation.

Page 4, date 1568, in line 3 of note on Alford's "Instruction," for "used by the sixteenth," read "used in," &c.

Page 6, date 1586, in line 6 of note on "A Request," for "say Burney" read "says Burney."

Page 7, line 3, for "dissention" read "dissension."

Page 8, date 1594, in line 2 of note on "A Musical Consort," for "alluded" read "alludes."

Page 9, date 1597, in line 6 of title of Morley's "Introduction," for "songs 2, 3, 4, and 5 parts" read "songs of 2, 3," &c.

Page 10, the works given under 1607 date should be placed after 1606 date.

Page 14, date 1633, in line 7 of title of "Histrio-Mastix," for "players" read "playes."

Page 15, date 1650, in note on "Gospel Music" for "H. Homes" read "N. Homes."

Page 15, insert under date 1653

*T. F., Minister of the Gospel in Eton, Singing of Psalms the Duty of Christians, wherein are asserted and cleared

- | | |
|---------|-----------------|
| 1. That | } We must sing. |
| 2. What | |
| 3. How | |
| 4. Why | |

London: Printed by A. M. for Chr. Meredith.

Page 16, date 1658, line 23, for author's name, "Charles Coleman" read "Charles Colman."

Page 16, date 1660, in note on "Evangelical Worship" for "say the" read "says the."

Page 19, date 1672, in line 2 of title of "An Essay" for "Harpischord" read "Harpsichord."

Page 29, date 1708, in note on "Roscius Anglicanus" for "eighteenth century" read "seventeenth century."

Page 34, date 1730, for author's name "Nathaniel Francis Haym" read "Nicholas Francis Haym."

Page 35, insert under date 1731

*A Treatise on Harmony; containing the chief Rules of Composition in two, three and four parts; dedicated to all Lovers of Music, by an Admirer.

Page 38, date 1749, line 2 from bottom, for "Steevens" read "Stevens."

Page 39, insert under date 1752

*Art of Playing an Adagio on the Violin...A. (or G.) Zuccari.

Page 42, date 1760, in note on "L'Arte Armonica," for "Hawkins say," read "Hawkins says."

Page 46, line 19, for "Cleomathesis, on," read "Cleomathesis, ou."

Page 46, line 24, for "Signor Maddalina" read "Signora Maddalina."

Page 46, Before "The Present State of Music" insert date 1771.

Page 49, line 8 of note on "A General History," for "reflexions" read "reflections."

Page 50, insert under date 1779

*History of Edinburgh..... Hugh Arnot

Contains a review of the national music of Scotland.

Page 50, last line, for "biographical notes," read "biographical notices."

Page 51, before "A General History of Music" insert date 1782, and in note on same, line 6, for "from the invention" read "till the invention."

Page 53, before "An Account of the Musical Performances," insert date 1785.

Page 55, line 5, for "Ptolomy" read "Ptolemy."

Page 57, line 10, author's name, for "Tenducca" read "Tenducci."

Page 60, line 14, author's name, for "Sir W. Ouseley," read "William Gore Ouseley."

Page 61, in note, on "Introduction to Harmony," line 3, for "1816" read "1818."

* ADDITIONS TO CATALOGUE.

CATALOGUE OF MUSICAL WORKS

PRINTED IN ENGLAND

DURING THE

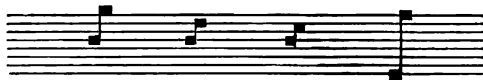
FIFTEENTH, SIXTEENTH, SEVENTEENTH, & EIGHTEENTH
CENTURIES.

1482.

Polychronicon *Ranulph Higden*

Translated by *Trevisa*.

The first English-printed book in which the science of music is mentioned. It was written in Latin in the fourteenth century, and contains an account of the discovery of the harmonic consonances by Pythagoras. In the first English edition, printed by Caxton, a stave of eight lines is given to allow of certain required notes to be added by hand. In the second edition, printed by Wynkyn-de-Worde in 1495, the notes representing the consonances of the diapason (octave), the diapente (fifth), the diatessaron (fourth), and the duplex-diapason (double-octave) are shewn thus—



the impression produced from moveable types. In the notes shewing the duplex-diapason the setter-up of the type has, however, erred in making the interval too large by one degree.

The "Polychronicon," a multifarious history of events without order or connection, contains no other examples of musical notation.

1498.

Missale secundum Usam insignis ecclesia Sarum. Impressum Londini apud Westmonasterium, per Injianum Notaire et Iohanem Barbier iussu et impenis Winkin-de Worde.

The oldest English-printed Missal. The manuscript was compiled for the Cathedral at Salisbury in the eleventh century, by Saint Osmund, Bishop of the diocese. The earlier Missals according to the different uses of Sarum, Hereford, and York, were printed for English use at Rouen. For the musical notation necessary in these works various processes were employed. In some issues the notes were printed from wooden blocks: in others the stave-lines only were printed, for the notes to be added by hand: in others the stave-lines and notes were produced by two separate printings: and early in the sixteenth century the stave-lines and notes were printed at once from moveable type.

A valuable exhaustive catalogue of the early Missals of the Western Church is given in W. H. J. Weale's "Bibliographica Liturgica," published in 1886 by Bernard Quaritch.

1521.

Maner of Dauncynge base daunces after the vse of Fraunce, and other places. Translated out of Frenche into Englishe *Robert Coplande*

Christmas Carolles: printed by *Wynkyn-de-Worde*.

1530.

Bass part of a collection of twenty songs, printed by Wynkyn-de-Worde (the staves and notes by separate impressions).

1539.

Goostly Psalmes and Spirituall Songes drawn out of the Holy Scripture for the comforte and consolacyon of such as love and rejoyce in God and His Worde.

This, the earliest English Psalter and Hymn-book known, is a production of Miles Coverdale, Bishop of Exeter, the translator of Coverdale's "Bible." It is one of the scarcest of scarce books, as but one single copy is to be found, owing in all probability to the fact that the book was prohibited by Henry VIII. in 1539. Coverdale used Luther's "Geistliche Lieder" as the basis of his "Goostly Psalmes and Spirituall Songes," and borrowed more than half his tunes (fifty-one in number) therefrom. One of the tunes copied by Coverdale appears for the first time in the "Geistliche Lieder" in 1535, and this fact and the fact that the English book was prohibited in 1539, bring the date of publication of Coverdale's book within the narrow limits of four years.

The information contained in this note is derived from a paper read by Dr. J. H. Mee, at a Meeting of the London Musical Association on the 7th of May, 1888.

1544.

A Letany, with the Suffrages, to be said or sung in the time of Processions.

This setting of the Litany may be regarded as exhibiting for the first time the use of music in connexion with the English Cathedral service when that service was first performed in the English language. There is reason to believe that the translation and musical setting were made by Cranmer; for in a letter from the archbishop to Henry VIII. (1545) it is said, "I have travailed to make the verses in English, and have put the Latin note unto the same." The words were first printed without notes; but in a second and third issue of the same year they appeared first with a plain chant melody, and secondly with the melody harmonised for five voices, "according to the notes used in the Kynges Chapel." In Heylins' "History of the Reformation" it is said, "On the eighteenth day of the month of September, 1547, the litany was sung in the English tongue in St. Paul's Church, between the Quire and the high altar, the singers kneeling half on one side and half on the other."

1546.

Yny Ihyvyr hwnnybraethir; Gwyd'or Kymraeg. Kalandyr. Ygreddo, ney bynkeu yr ffyd' gatholig. Ypader ney wed' i yr arglwr. Ydeng air dedyf. Saith Rinwed yr eglwys. Y. Kampey arvedardwy ar Gwydieu gochlad; wy ae Keingeu.

This book, probably the first book on the Church Service printed in the Welsh language, contains the Welsh Calendar; the Creed, or rules of the Catholic Faith; the Prayer, or Lord's Prayer; the ten Commandments; and the usual ways of praying and singing. It was printed in London by Henry Whitchurch.

1549.

The Psalter of David newly translated into Englysh metre in such sort that it may the more decently, and wyth more delyte of the mynde, be read and songe of al men. Whereunto is added a note of four partes, with other thynges, as shall appeare in the Epistle to the Reader.

The first Psalter printed in England with music in four parts. It contains but one tune, which according to the Epistle to the Reader served for all the Psalms having as many syllables as there are notes in one part of the music. During 1549 several editions of certain Psalms put into metre by Thomas Sternhold, but without musical notes, appeared. Of some editions no copies remain, and it may be said of others that notice of them in this catalogue is not necessary. Ample information about them may be found in Sir George Grove's "Dictionary of Music," vol. iv., and in the Rev. J. Julian's "Dictionary of Hymnology."

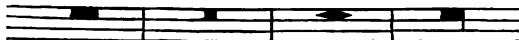
The Complaynte of Scotland.

A somewhat significant work inasmuch as it contains the titles of a number of Scotch and English songs, none of which, however, can be identified as the titles of songs now known. There is no music in the book, but mention is made of some rude instruments which it may be supposed were in use amongst the country people of the time.

1550.

The Booke of Common Praier Noted. Imprinted by Richard Grafton, Printer to the Kinges Majestie, cum privilegio ad imprimendum solum John Merbeke.

The manner in which this book is noted is thus explained by the author:—"In this booke is conteyned so much of the order of Common Praier as is to be sung in Churches, wherein are used only these iiij sortes of notes:—



The first note is a stremene note, and is a breve; the second is a square note, and is a semibreve; the third is a prycke, and is a mynymme. And when there is a prycke by the square note, that prycke is half as much as the note that goeth before it. The iiij is a close, and is only used at the end of a verse." The noting of John Merbeke, an adaptation of the ancient plain-song Latin service melodies, has continuously been, and is likely ever to be, the basis of the English choral service.

circa 1552.

Service in D minor (Dorian) for four Voices *Thomas Tallis*

The earliest of Tallis's Services, containing the "Venite," "Te Deum," "Benedictus," "Kyrie," "Creed," "Sanctus," "Gloria in excelsis," "Magnificat," and "Nunc Dimittis."

1553.

Certain Psalmes select out of the Psaltre of David, and drawn into Englyshe metre, with notes to every Psalm in iiij parts to synge, by F. S. *Francis Seager*

There are but two tunes in this book, one being repeated twelve times, the other seven times.

1556.

One and fiftie Psalmes of David in English Metre, whereof 37 were made by Thomas Sterneholde and the rest by others. Conferred with the Hebrewe, and in certayne places corrected as the text and sens of the Prophete required.

This Psalter, printed in Geneva for the people of England, contains a tune (melody only) for each Psalm. From what source the melodies were derived is not known, but they re-appeared in many reprints of the Sternhold and Hopkins (otherwise "the Old") version of the Psalmes. The words and the tunes soon found favour, and in 1559 Edward VI. issued an injunction authorising the singing of them in the Churches. In quickly following years several new editions with additions appeared, and in 1562 Sternhold and his associates issued the complete Psalter in English metre. No copies of this issue are now in existence, the earliest still remaining edition being one (probably the third) printed in 1564.

1560.

Certain notes set forth in foure and three partes, to be sung at the Morning Communion, and Evening Praier, very necessarie for the Church of Christe to be frequented and used: and unto them be added divers Godly Praiers and Psalmes, in the like forme, to the honour and praise of God.

One of the earliest English Service-books with music in harmony. The composers employed upon it were Tallis, Causton, Johnson, Oakland, Sheppharde, and Taverner.

The Image of Idelnes and Psalmes in mytre noted, and proverbis in mytre.

There were several re-prints of the first part of this book or collection of books. In one of these "The Image of Idelnes is said to have been translated out of the Troiane or Cornish tongue into English by Oliver Oldwanton. A license for printing it was obtained by William Seris in 1559.

circa 1560.

Musica secundum Platonem *James Bassantin*

A work of little musical importance by a Scotch astronomer and mathematician who died in 1568. The first edition was printed in France with the title, "Musique selon Platon." It was translated into Latin for England and other countries.

circa 1560.

The whole Psalter translated into English metre, which containeth an hundred and fifty Psalmes. Imprinted at London by John Daye, dwelling over Aldersgate beneath S. Martyns. Cum gratia et privilegio Regiæ maiestatis, per decennium.

This is the Metrical Psalter of Archbishop *Matthew Parker*. In the diary of the famous Prelate, printed by Strype in 1711, is the following entry—"6 Aug., An. Dom. 1557. I persist in the same constancy, upholden by the grace and goodness of my Lord and Saviour Jesus Christ, by whose inspiration I have finished the book of Psalmes turned into vulgar verse." Thus the date at which Parker finished his version is made known, and from what is further said by Strype it may be gathered that Parker's Psalmes were printed but not published. Copies were given to friends, and one, once in the possession of Dr. White Kennet, Bishop of Peterborough, supplies some interesting information. At the end of the book are eight tunes in four parts—Meane, Contratenor, Tenor, and Bass, the plain song being in the Tenor. The tunes are respectively in the first eight ecclesiastical tones, and are thus particularized:—

THE NATURE OF THE EIGHT TUNES.

1. The first is meek: devout to see.
2. The second sad: in majesty.
3. The third doth rage: and roughly brayeth.
4. The fourth doth frowne: and flattery playeth.
5. The fifth delighth: and laugheth the more.
6. The sixth bewayleth: it weepeth full sore.
7. The seventh treadeth stoute: in froward race.
8. The eighth goeth milde: in modest pace.

"The tenor of these partes be for the people when they syng alone, the other parts put for the greater queers, or to suche as will syng or play them privately." The eighth of these tunes, set to a verse beginning "God grant with grace, He us embrace," is the original of one now known as Tallis's Canon, sung to Bishop Ken's Evening Hymn.

1562.

The Commendation of Musicke, and a Confutation of them which dispraise the same.

Thomas Churchyard

Entered in the Stationers' Registers, but as far as is now known, never printed.

1563.

The whole Psalmes in foure partes, which may be song to al muscally instrumentes, set forth for the encrease of vertue, and abolishing of other wayne and triflyng ballades.

This book, printed by John Day, "Cum gratia et privilegio Regiæ Maistatis, per septennium," contains 141 distinct compositions, contributed by five composers.

1564.

The whole booke of Psalmes collected into Englyshe Meter by Thomas Sternhold, J. Hopkins, and others, conferred with the Hebrew, with apt notes to sing them withal, faithfully perused and allowed according to thorder appoynted in the Queenes Maiestyes Iniunctions, very meet to be used of all sorts of people privately for their Godly solace and comfort, laying aparte all ungodly songes and ballades, which tende only to the nourishing of vice, and corrupting of youth.

This edition contains 65 tunes and what is called "A short Introduction into the science of Musicke, made for such as are desirous to have the knowledge thereof for the singing of the Psalmes." This Introduction is, however, little more than the scale and a few elementary rules.

1565.

The Sequence of lutynges.

1567.

An Exortation to all Kynde of Men how they shulde learn to play of the lute,

Printed by *Robert Ballade*

1568.

The breffe and playne instruction to learne to play on the gytttron and also the cetterne.

If this and the works on like subjects set down under the years 1565 and 1567 are rightly described in the titles given (a doubtful matter) they are now no longer extant.

A brief and easy Instruction to learn the Tablature to conduct and dispose the Hand unto the Lute *John Alford*

The oldest instruction book for the lute now extant, was published by W. Hackel at Strasburg. The English work bearing the name of John Alford was a translation from the French of Adrian Le Roy, a printer as well as a musician. The Tablature used by the sixteenth and later centuries was very unlike the musical notation used for other instruments or for the voice. Over or on a number of lines (generally from six to eleven) representing the strings of the instrument, the composer placed letters or numbers, to shew where the fingers were to be placed on the finger board. Different styles of writing were adopted in different countries, but everywhere a few musical characters were used, the chief being the semibreve and some shorter ones.

In the Flete, made by me, William Cornishe, otherwise called Nysheuwete, chapelman with the most famosos and noble King Henry the VII. his reign the xix. year the moneth of July. A Treatise between Trouth and Informacion *William Cornishe*

Such is the title of a poem, the manuscript of which belongs to the year 1504, but which was not printed till 1568. It contains many seven-line verses, with mention of the harp, clarichord, trumpet, and monochord, and contends reasonably about the principles of the art of music. The greater part of the poem is printed in Hawkins's "History." Were the substance of the whole rendered into modern prose, it would furnish an instructive essay on early sixteenth century music.

1569.

The Gouvernance and Preservation of them that feare the Playe...Printed by *Abraham Veale*

1571.

Songs for three, four, and five voices, composed and made by *Thomas Whythorne*, gent.

The which songs be of sundry sorts, that is to say some long, some short, some hard, some easie to be songe; and some plesant or mery; so that, according to the skill of the singers (not being musitians) and disposition or delite of the hearers, they may here finde songes for their contentation and liking. Now newly published, A.D. 1571. At the end of this book ye shall find an advertisement concerning the use of the flats and sharps that are set with this musicke, also of the most needful faults to be amended that are escaped in the printing of these five books.

Burney says—"Both the words and the music of these Songs are truly barbarous."

1574.

A brief Introduction to Musick.....*P. Delamotte*

Introduction to all the Musicke of the eight divers Tones in Tablature for the Lute...*F. K.*

Like the work by John Alford, already mentioned, this is a translation from the French of a book printed in 1570 by Adrian Le Roy.

1577.

The Psalms of David in English metre, with notes of foure partes set unto them by Guilielmo Damon, for John Bull, to the use of the Godly Christians for recreatyng themselves instede of fond and unseemly ballades*William Damon*

In the preface to this book by Edward Hake it is said that Damon's settings were by peace meale gotten and gathered together from the fertile soyle of his honest friend, G.D. who never meant them to the use of any learned and cunning musitian.

1578.

"*Spiritus est vicarius Christi in terra.*" A Treatise wherin Dicing, Dauncing, Vaine playes, or Enterludes, with other idle pastimes, &c., commonly vsed on the Sabbath day, are reproved by the Authority of the word of God and auncient writers. Made Dialoguewise by *John Northbrooke*, Minister and Preacher of the word of God. Cicero de officijs, lib. i:—"We are not to this ende borne, that we should seeme to be created for play and pastime; but we are rather borne to sagesnesse, and to certaine grauer and greater studies."

The greater portion of this book is in the form of a dialogue between Youth and Age.

Ane compendious buik of godlie Psalms and spiritual Songes, collectit furthe of sundrie Partis of the Scripture, with divers utheris Ballatis changeit out of prophaine in godlie sangis for avoyding of sin and harlotry. With augmentation of sundrie gude and godlie Ballatis not conteint in the first edition. Imprintit at Edinburgh be Johne Ros for Henri Chateris.

The composition of this work has been assigned by good authorities to two brothers—John and Robert Wedderburn, of Dundee, who lived about 1540. The first portion of the book contains doctrinal songs; the second portion metrical versions of the Psalms and some Hymns translated from the German; and the third sacred parodies of secular songs. Lowndes says that the first edition of the Edinburgh "*Buik of Godlie Psalms*" is not known.

1579.

The Psalmes of David in English meter, with notes of foure partes set unto them by *Guilelmo Damon*, for John Bull, to the use of the Godly Christians for recreatyng themselves instead of fond and unseemly Ballades.

Said to have been published by John Bull (a London goldsmith), without Damon's consent

The School of Abuse, containing a pleasant invective against poets, pipers, plaiers, jesters, and such like catterpillers of a common welth; setting up the flagge of defiance to their mischievous exercise, and overthrowing their bulwarkes by prophane writers, natural reason, and common experience.....*Stephen Gosson*

The author of this book was rector of St. Botolph's without Bishopsgate. He was a man of wit and learning, who himself had written some few things for the stage, but falling in with the principles of the puritans, he changed the course of his studies and became a bitter enemy of players, poets, and musicians.

A Reply to Stephen Gosson's Schoole of Abuse, in Defence of Poetry, Musick, and Stage Plays.....*Thomas Lodge*

In the first part of this book it is said:—"There came to my hands lately a little (woulde God a wittye) pamphlet, baring a fayre face as though it were the Scoole of Abuse; but being by me aduisedly wayed I fynd it the oftscome of imperfections, the writer fuller of wordes than judgement, the matter certainly as ridiculus as serius: assuredly his mother witte wrought this wonder, the child to dispraise his father, the dogg to byte his mayster for his dainty morcell." Concerning music Lodge says:—"If you have any stale rethorik florish upon the text, the Abuse is, when that is applied to wantounesse, which was created to shewe God's worthinesse."

1580.

A Ringing Retraite courageously sounded, wherein Plays and Players are fytlie confounded.

A Dialogue of Dauncing.

A second and third Blast of Retrait from Plaies and Theatres; the one whereof was sounded by a Reverend Bishop, dead long since; the other by a worshipful and zealous Gentleman now alive. One shewing the filthiness of Plaies in times past: the other the abomination of theatres in the present time: both expressly providing that that Commonweal is nigh vnto the Cursse of God wherein either Plaies be made or Theaters: maintained set forth by *Anglo-Phile Eutheo*.

Playes confuted in five Actions, prouing that they are not to be suffered in a Christian Commonweale; by the waye both of the Cauils of Thomas Lodge, and the Play of Playes, written in their defence, and other objections of Players frendes, are truly set downe and directlye aunsweread *Stephen Gosson*

1581.

A Dialogue between Custom and Veritie concerning the Use and Abuse of Dauncing and Minstrelsie (in verse) *Thomas Lovell*

1582.

Dialogue against Light, Lewde, and Lasciuous Dauncing, wherein are refuted all those reasons which the common people bring in defence thereof..... *Charles Featherstone*

1584.

A brief Introduction to the true Art of Musicke, wherein are set down exact and easie Rules for such as seeke to know the trueth, with arguments and there solutions, for such as seeke also to know the reason of the trueth: which rules be meanes whereby any by his own industrie may shortly, easily, and regularly attaine to all such things as to the Arte doe belong: to which otherwise any can hardly attaine without tedious difficult practice, by means of the irregular order now used in teaching, lately set forth by *William Bathe*, student at Oxenford.

The author of this book seems to have been quite alive to the errors of the teachers of his time, and he displays a marked appreciation for his own reforms and his improved methods. In his preface he says "Touching all the prolixie circumstances and needlesse difficulties that they [the old musicians] use, it loathes me greatly that heere I should write them: and much more would it grieve the reader to learn them. Also many things are used in song for which they give no rules at all, but committed them to dodge at it, harke to it, and harpe upon it." The following is one of William Bathe's inventions for measuring time. That it is curious none will dispute: that it is good few will acknowledge. "Take a stick of a certain length, and a stone of a certain weight, hold the stick standing upon one end of some table: see you have upon the stick diuers marks: hold the stone up by the side of the stick, then as you let fall the stone, instantly begin to sing one note, and just with the noyse that it maketh upon the table, begin another note, and as long as thou holdest the first note, so long hold the rest, and let that note be thy crotchet or thy minim, &c., as thou seest cause, and thus maist thou measure the verie time itselfe that thou keepest, and know whether thou hast altered it or not."

A Han'lful of Pleasant Delites; containing sundrie new Sonets, and delectable Histories in diuers kinds of Meeter, newly devised to the newest Tunes, that are now in use to be sung, every Sonet orderly pointed to his proper tune, with new additions to certain songs to verie late devised notes, not commonly known, nor used heretofore *Clement Robinson*, and diuers others.

1585.

Musicke of six and five parts made upon the common tunes used in singing of the Psalms *John Cosyn*

1586.

A Request of all true Christians to the House of Parliament.

The author or authors of this pamphlet prayed, amongst other things "That all cathedral churches may be put down, where the service of God is grievously abused by piping with organs, singing, ringing, and trowling of Psalms from one side of the choir to another, with the squeaking of chanting choristers, disguised (as are all the rest) in white surplices; some in corner caps and silly copes, imitating the fashion and manner of Antichrist the Pope, that man of sin, and child of perdition, with his other rabble of miscreants and shavelings." "Reformation," say Burney, "was doubtless at this time necessary, and sincerely wished by the most reasonable and truly pious Christians in the Kingdom; yet the fanaticism by which it was carried on by others, made the lovers of Choral Music, who had a veneration for this part of the solemn service of the church tremble for its safety." The "Request of all true Christians" was not the first publication expressing abhorrence of cathedral music. In 1570 Thomas Cartwright issued a

violent protest, denouncing organs as proper only for "Popysche dennes," and Cartwright was followed by the puritan preachers, Field, Wilcox, Brown, and others. A reply to these writers and agitators came from Richard Hooker. The seeds of dissention, however, were too widely scattered to be kept down by the most emphatic rejoinders, and two centuries were not sufficient for counterbalancing the mischiefs springing from the sixteenth century disputes on Church service and ceremonial.

1586.

The Praise of Musicke: wherein its Antiquity, Dignity, Delectation, and Use, are discussed (Oxon.)..... *John Case*

Anthony à Wood says:—"I have a Book in my Library entitled the Praise of Musick; wherein, besides the Antiquity and Dignity, &c., is declared the sober and lawful use of the same in the congregation and Church of God, Oxon. 1586. It was written by an Oxford scholar then lately deceased, but what was his name I cannot in all my search find."

1587.

Psalms, Sonets, and Songs of sadnes and pietie, made into musicke of five parts: whereof some of them going abroad among divers, in vntrue coppies, and heere truly corrected, and the other being songs very rare and newly composed, and heere published for the recreation for all such as delight in Musicke..... *William Byrd*

At the back of the title are eight "reasons briefly set downe by the author, to perswade every one to learn to sing."

1st—It is a knowledge easily taught, and quickly learned, when there is a good Master and an apt Scholar.

2nd—The exercisæ of singing is delightful to nature and good to preserve the health of man.

3rd—It doth strengthen all the parts of the breast and doth open the pipes.

4th—It is singular good remedie for a stutting and stammering of the speech.

5th—It is the best means to procure a perfect pronounciation, and to make a good orator.

6th—It is the only way to know where nature hath bestowed a good voyce; which gift is so rare that there is not one among a thousand that hath it; and in many that excellent gift is lost, because they want art to express nature.

7th—There is not any musicke of instruments whatsoever comparable to that which is made of the voyces of men; where the voyces are good, and the same well sorted and ordered.

8th—The better the voyce is, the meeter it is to honour and serve God therewith; and the voyce of man is chiefly to be employed to that end.

Omnis Spiritus laudet Dominum.
Since singing is so good a thing,
I wish all men would learn to sing.

A Mirror of Monsters: wherein is plainly described the manifold vices and spotted Enormities that are caused by the infectious sight of Playes, with the description of the subtile slights of Sathan in making them his instruments *William Rankin*

1588.

Apologia Musices, tam vocalis, quam instrumentalis, et mixtæ. (Oxon) *John Case*

The Psalms of David in meter in all volumes and notes and times whatsoever in these tongues following, viz. The Scottische, the Frenche, the Dutsche, and the Italian, or in any of the same jointly and seuerably.

1591.

The former booke of the Musicke of Mr. *William Damon* late one of her maiesties musitions: containing all the tunes of David's Psalmes, as they are ordinarily sounge in the Church: most excellently by him composed into 4 parts. In which sett the Tenor singeth the Church tune. Published for the recreation of such as delight in Musicke *W. Swayne, Gent.*

The second Booke of the Musicke of *M. William Damon*, containing all the tunes of David's Psalmes, differing from the former in respect that the highest part singeth the Church tune.

Divers and sundrie Waies of two Parts in one, to the number of fortie upon one playne Song; sometimes placing the Grounde above and the two Parts benethe, and otherwise the Grounde benethe and two Parts above. Or again, otherwise the Grounde sometimes in the middelst between both. Likewise other Conceites which are plainlie set downe for the Profite of those which would attaine unto knowledge. *John Farmer*

1592.

The whole Book of Psalmes : with their wonted Tunes, as they are sung in Churches, composed into foure parts : All which are so placed that foure may sing ech one a seuerall part in this booke. Wherein the Church tunes are carefully corrected, and thereunto added other short tunes vsually song in London, and other places of this Realme. With a Table at the end of the booke of such tunes as are newly added, with the number of ech Psalme placed to the said tune. Compiled by sundry authors who have so laboured heerin, that the vnskillfull with small practice may attaine to sing that part, which is fittest for their voice.

Thomas Est, the editor of this significant "Psalter," says in his Preface :—"Although I might have vsed the skill of some one learned Musition, in the setting of these Psalmes in 4 parts, yet for varieties sake, I haue entreated the help of many : being such as I know to be expert in the Arte & sufficient to answere such curious carping musitions, whose skill hath not bene employed to the furthering of this work. And I have not onely set down in this booke all the Tunes vsually printed heretofore, with as much truth as I could possibly gather among diuers of our ordinary Psalme bookes, but also haue added those, which are commonly song now adayes, and not printed in our common Psalme book with the rest. And all this haue I so orderly cast, that the 4 parts lye always together in open sight. The which my trausale as it hath been to the furtherance of Musicke, in all godly sort, & to the comfort of all good Christians : so I pray thee to take it in good part, & vse it to the glory of God."

The musicians employed upon Est's Psalter were John Farmer, George Kirbye, Richard Allison, Giles Farnaby, Edward Blanche, John Dowland, William Cebbold, Edmund Hooper, Edward Johnson, and Michael Cavendish.

The editions of the Psalter already mentioned are some only of those issued during the sixteenth century. The practice of psalm-singing rapidly spread, and numerous entries in the early Records of the Stationers' Company show that the authorized printers were continuously employed in satisfying the demands for copies. In 1578 two unauthorized printers were charged with having issued 4,000 copies in ten months ; and a roll of like charges against others might be made out in evidence that the labours of the duly licensed printers were unable to supply the number of copies required by the people.

1593.

A new Booke of Citterne Lessons, with a plaine and easie Instruction for to learne the Tablature, to conduct and dispose the hand : sette forth to the Tunes of many Psalmes, as they be sung in churches : also Pauins, Galliards, and diuers other sweete and easy Lessons.....Printed by *William Barley*

Of the Laws of Ecclesiastical Politie*Richard Hooker*

The fifth book of this noble work contains a telling defence of the church music, replying in eloquent and powerful language to the objections of the mal-contents who would do away with cathedral service and with everything pertaining to form and ritual.

1593.

A moste perfect and true Instruction whereby a man maye learne by his owne industrie to playe on the Cytterne without the helpe of any teacher.

1594.

A Musical Consort of Heavenly Harmonie (compounded out of many parts of Musicke) called Churchyard's Charitie*Thomas Churchyard*

To this work was appended a treatise entitled "A Praise of Poetrie." Spenser, in "Colin Clout," alluded to Churchyard under the name of Old Palæmon "that sung so long untill quite hoarse he grew."

1596.

The Guide of the Pathway to Music. Printed for *William Barley*: name of author unknown.

Morley, in his "Introduction to Practical Musicke" (1597), thus severely condemns this book :—"Take away two or three scales which are filched out of Beurhusius, and fill up the first three pages of the booke, you shall not find one side of all the booke without some grosse error or other. For as he setteth down his dupla, so doth he all his proportions, giving true definitions and false examples, the example still importing the contrarie of that which was said in the definition. But this is the worlde ; every one will take upon him to write and teach others, nene having more need of teaching than himselfe. And as for him of whom we have spoken so much, one part of his booke he stole out of Beurhusius, another out of Lossius, perverting the sense of Lossius his wordes, and giving examples flat to the contrarie of that which Lossius saith. And the last part of his booke treating of Descant he took verbatim out of an olde written booke which I have : but it should that seeme that whatsoever or whosoever he was that gave it to the presse, was not the author of it himselfe, else would haue set his name to it, or then he was ashamed of his labour."

A brief Introduction to the Skill of Songe concerning the practice sett forth by *William Bath*, gent.

Orchestra : a Poem on the Antiquity and Excellency of Dauncing *Sir John Davies*

Long lost ; but re-printed in 1622 as "Orchestra, or a Poem of Dauncing ; in a Dialogue between Penelope and one of her Wooers," appended to a work entitled "Hymns of Astraea."

1597.

A playne and perfect Instruction for learnynge to play on ye virginalles by hand or by boke both by note and by letters or tablature never heretofore sett out by any, etc.

A Plaine and Easie Introduction to Practical Musicke, set down in form of a Dialogue. Divided into three parts. The first teacheth to sing, with all things necessary for the knowledge of pryckt song. The second teacheth of Descant and to sing two parts in one upon a plaine song or ground ; with other things necessary for a discanter. The third and last part entreateth of composition in three, four, five or more parts, with many profitable rules to that effect, with new songs 2, 3, 4, and 5 parts. *Thomas Morley*

Burney speaks of Morley as the best author who had written expressly on Music in the English language since the invention of printing ; adding, however, that he took many things upon trust. Notwithstanding Burney's qualifying judgment, Morley's "Introduction" may be read with pleasure and profit. His explanation of Descant places the art of descanting in a fairly clear light, and if he is pronounced in his condemnations of other writers, he shews a deeper knowledge of the art of music than is displayed in the writings of any of his contemporaries. His remarks about the history of music have not as yet lost their value, and at the end of his book he gives a list of thirty-nine English musicians, most of whom flourished before the Reformation. References to Morley's "Introduction" may be found in a large number of seventeenth century and eighteenth century musical treatises.

The Cittharne School, by Anthony Holborne, gentleman, and Servant to His Most Excellent Majestie. Hereunto are added six short Aers Neapolitan like to three voices, without the Instrument, done by his brother, William Holborne *Anthony and William Holborne*

The Oration, the 6th day of October, 1597, in the new erected College of Sir Thomas Gresham, Knt., deceased ; made in commendation of the Founder, and the excellent Science of Musicke. *John Bull*

Dr. John Bull, the first professor of music at Gresham College, was appointed by the special recommendation of Queen Elizabeth. The ordinances of the College directed "the solemn music lecture to be read twice every week, in manner following, viz., the theoretic part for half an hour, or thereabouts, and the practise by concert of voice or of instruments, for the rest of the hour." Gresham College, still a valuable musical institution, was opened in 1597.

1599.

Orpharion, wherein is discovered a Musical Concorde of pleasant Histories. "Omne tulit punctum qui miscuit vile dulci." *Robert Green*

The license for printing this book was granted in February, 1590, but the earliest edition now known is that of 1599. In his "Orpharion" Green pictures himself as transported in a dream from Erycinus to Olympus, where he feasts amongst the gods and goddesses. Orpheus and Arion are summoned from the shades to entertain him.

A new book of Tablature, containing sundrie easie and familiar Instructions, shewing how to attaine the knowledge to guide and dispose the Hand to play on sundrie Instruments, as the Lute, Orpharion, and Pandora : together with divers new Lessons to each of these Instruments. Whereunto is added an Introduction to Prykesong, and certain familiar Rules of Descant. Collected out of the best Authors professing the Practice of these Instruments.

The Overthrow of Stage Playes by the way of Controversie betwixt D. Gager and D. Rainolds, wherein all the reasons that can be made for them are notably refuted *John Rainolds*

In or about 1581 William Gager wrote and caused to be acted at Oxford a Latin tragedy entitled "Meleager." He sent a copy of the piece to Dr. John Rainolds (then of Queen's College, afterwards President of Corpus Christi College), and with the copy a letter defending the performance of plays by the under-graduates of the University. Rainolds replied in a pamphlet, the preface of which is dated 1598, and attacked with especial vigour the appearance on the stage of youths in women's clothes. Gager's replies to Rainolds are preserved in Corpus Christi College Library. The disputants were well matched. Fuller says of Rainold, "His memory was little less than miraculous : he himself being the truest table to the multitude of the voluminous books he had read over."

1601—1603.

Madrigales, The Triumphs of Oriana, to 5 and 6 voices: composed by diuers seuerall authora. Newly published by Thomas Morley, Batchelor of Musick and one of the gentlemen of Her Majesties honorable Chappell.

In J. S. Smith's "*Musica Antiqua*" it is said—"The following account is given of the origin of the word '*Oriana*' as applied to our virgin queen, Elizabeth.—Under this shrewd princess were two powerful parties, actuated by opposite interests. The heat of party occasioned latterly the Roman Catholics to nickname the Queen '*Dido*,' to insinuate an untruth; the cooler party adopted the brighter title of '*Oriana*,' to crush the falsehood." Another account says that the "*Oriana*" title was suggested by the Lord High Admiral Charles Howard, and Camden says thirty years before Morley published the famous collection, a Spanish ambassador had nicknamed the queen "*Amadis Oriana*." Sir John Hawkins correctly observes—"There is some piece of secret history which we are yet to learn, that would enable us to account for giving the queen this romantic name." The knowledge has never come to hand, but the names of the twenty-three composers who contributed to the contents of the work will be kept in honourable remembrance. They are Thomas Morley, Michall Est, Daniel Norcome, John Mundy, John Ben-t, John Hilton, George Marson, Richard Carleton, John Holmes, Richard Nicholson, Thomas Tomkins, Michael Cavendish, William Cobbold, John Farmer, John Wilbye, Thomas Hunt, Thomas Weelkes, John Milton, George Kirbye, Robert Jones, John Lisle, Edward Johnson, and Ellis Gibbons. These composers may be regarded as fairly representative of the English Madrigalian school and age. "*The Triumphs of Oriana*" was printed in 1601, but not published till 1603.

While attention was being thus paid to the composition of secular vocal part music, many of the best composers of the period produced noble examples of sacred music. Church composers of the sixteenth century and early part of the seventeenth century whose works are worthy of permanent remembrance were John Sheppard, Christopher Tye, Thomas Tallis, Richard Farrant, Thomas Weelkes, Henry Lawes, John Bull, William Byrd, and Orlando Gibbons. The works of these and some other masters are of a quality ensuring them an increase of favour with those who esteem what is most estimable. To what extent music suffered when, towards the middle of the seventeenth century, new fashions in art sprang up, may be noticed later on.

1603.

The School of Musicke, wherein is taught the perfect method of true fingering the Lute, Pandora, Orpharion, and Viol-de-Gamba; with most infallible general Rules. Also a Method, how you may be your own Instructor for Frycksong, by the Help of your Lute, without any other Teacher; with Lessons of all sorts, for your furtherance and better Instruction. Written Dialogueswise, betwixt a Knight who had children to be taught and Timotheus who should teach them. Newly composed by
Thomas Robinson, Lutenist.

Medulla Musicke Sucked out of the Sappe of Two the most famous Musicians that ever were in this land, namely Master William Byrd, gentleman of His Majesty's most Royall Chappell, and Master Alphonso Ferabosco, gentleman of Her Majesty's Pryvie Chamber, either of whom having made 40tie severall waies (without contention) shewing most rare and intricate skill in 2 partes in one vpon the playne songe "*Miserere*," the which at the request of a friend is most plainly sett in severall distinct partes to be songe (with moore ease and vnderstanding of the lesse skilfull) by Master *Thomas Robinson* (and alsoe to the further delight of all suche as love Musique), transposed to the lute by the said Master *Thomas Robinson*.

1607.

Description of a Masque presented before the King's Majestie at White Hall, in Honour of the Lord Hayes and his Bride, daughter and heir to the Lord Denny.

The Masque, the precursor of the opera, was introduced into England early in the seventeenth century. Burney refers to it as completing the union of poetry and music on the stage. Music, dancing, and decoration were essential accompaniments of speech and action. Whether the art of music was improved or advanced by entertainments of the Masque kind is doubtful. The best poets of the period produced some of their finest things as Masques, a noble specimen being Milton's "*Comus*." At times as much as £20,000 was spent in getting up a representation.

The Whole Book of Psalms collected into English Meeter, by *Thomas Sternhold, John Hopkins*, and others, etc.

This edition of the old version of the Metrical Psalms had the following anonymous Preface:—"Thou shalt understand (gentle reader) that I have (for the helpe of those that are desirous to learn to sing) caused a new print of note to be made, with letters to be joined to every note, whereby thou maiest know how to call every note by his right name, so that with a very little diligence (as thou art taught in the introduction printed heretofore in the Psalms) thou maiest the more easilie, by the viewing of these letters, come to the knowledge of perfect sol faying: whereby thou maiest sing the Psalms the more speedilie and easilie: the letters be these U for ut, R for re, M for mi, F for fa, S for sol, L for la. Thus

where you see any letter joyned to the note, you may easilie call him by his right name, as by these two examples you may better perceive. Thus I commit thee unto him that liveth for ever, who grant that we may sing with our hearts unto the glorie of his holy name. Amen." There were many reprints of the Metrical Psalms, with musical notes (melodies only) in the last part of the sixteenth and first part of the seventeenth century.

1605.

Cithara, Octochorda, etc., pectine, puesata horationo Cantionem, Concinus novam, Triumphum Britannicum, sive Rhapsodia octonaria, etc.

1606.

Conclusion uppon Dances bothe of this Age and of the Olde.

1608.

Musica Sacra to six voyces, composed in the Italian tongue by Giovanni Croce, new Englished, printed by Thomas EsteR.H.

A short record may be made of this work, as it was probably the first collection of Sacred Music by a foreign composer printed in England with English words. Who R.H. (apparently the translator) was, cannot be said.

1609.

Andreas Ornithoparcus his Micrologus, or Introduction, containing the Art of Singing, not only profitable but also necessary for all those that are studious of Musicke. Also the dimensions and perfect use of the Monochord, according to Guido Aretinus John Dowland

The following is the full original Latin title of this book :—"Musicae activae Micrologus, libris quatuor digestus omnibus musicae studiosus non minus utilis quam necessarius. Excusum est hoc opus Lipsae in aedibus Valentini Schumani partus decimi septimi supra sesquimillesimum (1517), Leone decimo pontifice maximo, ac Maximiliano gloriosissimo imperatore orbis terrarum praesentibus." Little is known about Ornithoparcus excepting that his real name was Vogelsang, and that he was born at Meinengen in Saxony. His "Micrologus" is divided into four books. The first contains the preliminary definitions regarded as necessary by most old writers on Music, with praises of the art, and treatises on the plain chant and the monochord. The second book treats of measured music, ligatures, and notation in general. The third book is devoted to the Accents, etc., of ecclesiastical music. The fourth book contains an epitome of the laws of counterpoint, and remarks on the various styles of singing. "The English," the author says, "carol, the French sing, the Spanish weep, the Italians of Genoa caper, other Italians bark, but the Germans howl like wolves." The book in its completeness is one of the most valuable of the theoretical books of the period to which it belongs. In it the student will find quaintly but intelligently expressed explanations of musical art as it existed in the seventeenth century.

Brief Conclusions of Dancers and Dancing J. L. Roscoe

The Feminine Monarchie ; or the Historie of Bees, proving that in the Bees' Song are the Grounds of Musicke (Oxford).....Charles Butler

Lessons for the Lero Viol, with introductory Lines by Ben Jonson.....Alfonso Ferabosco

"TO MY EXCELLENT FRIEND, ALFONSO FERABOSO."

To urge my lov'd Alfonso that bold fame
Of building towns and making wild beasts tame
Which Musick had ; or speak her known effects,
That she removeth cares, sadness ejects,
Declineth anger, persuades clemency,
Doth sweeten mirth and heighten pietie,
And is 't a body often ill inclin'd
No less a sovereign cure then to the mind.
T' alledge that greatest men were not asham'd
Of old, even by her practice to be famed,
To say, indeed, she were the soul of heaven,
That the eight sphere, no less than planets seauen
Mov'd by her order, and the mirth more high,
Including all were thence called harmonie ;
I yet had uttered nothing on thy part,
When these were but the praises of the art,
But when I have saide the proofes of all these be
Shed in thy songs, 'tis true, but short of thee.

Ben Jonson.

None of the works previously mentioned in this catalogue make reference to Viols. It was about this time,—the beginning of the seventeenth century, that the Lute fell out of favour, and the Viol took its place. Many of the madrigalists of the time of Elizabeth and James I. published their works as “apt for viols and voices,” and it is a reasonable conjecture that instrumental part-music, as distinct from vocal music, agrees in date with the playing upon viols.

New Citharen Lessons with perfect Tunings of the same from four course of strings to four-teen course.

Mr. Engel notices that the title-page of this book has an engraving of a Bejuga (two-necked) Cither, the counterpart of a theorbor or two-necked lute, strung with seven pairs of strings over the finger board, and seven single strings at the side.

Lessons for Consort, made by sundry excellent Authors, and set to sixe severall instruments, namely the Treble Lute, Treble Violl, Bass Violl, Bandora, Citterne, and tha Flute
.....*Philip Rosseter*

1610.

Varietie of Lessons: viz. Fantasies, Pavans, Galliards, Almaines, Corantos, and Volts. Selected out of the best approved Authors, as well beyond the seas as in our own country. Whereunto is annexed certain observations belonging to Lute-playing, by John Baptiste Besardo, of Viconti: also a short treatise thereunto appertayning, by John Dowland, Batchelor of Musicke*Robert Dowland*

Little is known of Robert Dowland excepting that he was the son of John Dowland, that in 1626 he succeeded his father as one of the musicians to the King, and that he was still living in 1641.

Apology for Actors; containing three briefe Treatises, i. Their Antiquity; ii. Their Ancient Dignity; iii. The True Use of their Quality. “Et prodesse solent et delectare.”*Thomas Heywood*

The latest and most complete regular defence of the profession, prior to the theatres being closed on the breaking out of the civil war. Heywood dedicated his work to the Earl of Worcester. After the dedication there is an address “To my good Friends and Fellows the Citty Actors;” then an address “To the Judicial Reader;” then congratulatory poems by seven different hands; and then “The Author to his Booke,” the opening lines of which are

“The world’s a theater, the earth a stage,
Which God and nature doth with actors fill.”
and the last lines
“He that denyes then theaters should be
He may as well deny a world to me.”

1611.

A brief Discourse of the true (but neglected) use of charactering the Degrees by their Perfection, Imperfection, and Diminution, in Measurable Music, against the common Practice and Custom of these Times; examples whereof are expressed in the Harmony of four voyces, concerning the Pleasure of five usual Recreations. 1. Hunting. 2. Hawking. 3. Dancing. 4. Drinking. 5. Enamouring...*Thomas Ravenscroft*

This work was an attempt to revise some of the practices of older Musicians, which in Ravenscroft’s time had been discarded. It does not appear that any good resulted from the publication.

The first part of Musecall Crotchets, or Courte, Citty, and Country varietyes conceites, and pastimes, to 3, 4, and 5 voyces*Thomas Ravenscroft*

The xii Wonders of the World, set and composed for the Violl de Gamba, the Lute, and the voyce, to sing the verse, all three jointly, and none severall; also Lessons for the Lute and Basse-violl to play alone; with some Lessons to play lyra-wayes alone, or if you will, to fill up the parte with another violl set lute-way ...*John Maynard*

1613.

A new way of making foure parts in Counterpoint, by a most familiar and invallible Rule. Secondly a necessary discourse of keys and their proper closes. Thirdly, the allowed passages of all Concords, perfect or imperfect are declared. Also, by way of preface, the nature of the Scale is expressed, with a brief method of teaching to sing.
.....*Thomas Campion*

This is a very elementary treatise. The author, however, had no mean opinion of it. In the middle of the first part he says,—“If I should discover no more than this already deciphered of Counterpoint, wherein the native order of four parts with the use of the Concords, is demonstratively expressed, might I be my own Judge, I had effected more in Counterpoint, than any man before me hath ever attempted, but yet I will proceed a little further.”

1614.

Description of a Masque, presented in the banquetting-room at White Hall, at the Marriage of the Earl of Somerset and the Lady Princess Howard. Whereunto are annexed divers choice Ayres composed from the Masque, that may be sung with a single voice to the lute or bass viol. *Thomas Campion*

This Masque, written by Ben Jonson, derives its chief significance from the fact that it shews an increasing tendency to more completely combine music and theatrical exhibition.

1615.

David's Musicke, unfolded Logically, expounded Paraphrastically. *Richard Barnard*

1617.

Utriusque Cosmi, majoris scilicet et minoris, metaphysica, physica, atque technica historia in duo volumina, secundum Cosmi, differentiam diversa. Tonus primus de Macrocosmi Historia in duos tractatus divisa *Robert Flud*

Flud, although a scholar, appears, when judged by his writings, to have been a man of disordered imagination. Having assumed that the world is a musical instrument, he proceeded, without data, to assign to the four elements and to the planets, certain stations, and to portion out the heavens themselves; then, having distributed the several parts of the creation according to the suggestions of his own fancy, he asserted that he discovered in this distribution certain ratios or proportions in strict analogy with those of music.

1621.

The Whole Booke of Psalmes, with the Hymns Evangelicall and Songs Spiritual, composed into 4 parts by sundry authors, to such severall Tunes as have been and are usually sung in England, Scotland, Wales, Germany, Italy, France, and the Netherlands *Thomas Ravenscroft*

The publication of this Tune-book is generally regarded as marking a period in the history of English psalmody.

1622.

The Compleat Gentleman, Fashioning Him absolute, in the most necessary and commendable qualities concerning Mind or Body, that may be required in a Noble Gentleman, etc. *Henry Peacham*

There are eleven chapters in this book, severally devoted to different branches of learning. The eleventh chapter, "Of Musicke," sets forth the uses and advantages of the art, and finally, the peculiar merits of a number of the most famous musicians of previous times. Although the chapter is short, it contains many statements which musical historians have considered good for quotation.

First Booke of Ayres of Four Parts, with Tableture for the Lute, so made that all the parts may be plaid together with the Lute, or one voyce with the Lute or Bass Violl *John Attey*

The end of the first quarter of the seventeenth century witnessed great changes in English Music. With a growth of love for dramatic entertainments the love of the imitative music of the madrigal declined, and the period which had produced such noble examples of pure polyphonic art came to an untimely end. The composers of the Tudor period established and maintained the reputation of England alike in secular and in sacred music; but after the death of Orlando Gibbons, in 1625, church music made but feeble sign until the appearance of Pelham Humphrey (born 1647), and Henry Purcell (born 1658). Before either of these great masters appeared music was subjected to the hinderances arising from the spread of puritanism. As may be seen from what follows, unhealthy conditions ruled throughout the reign of Charles I., and art was almost in extremis during the Commonwealth. It was by slow processes that it recovered after the restoration, and it did not again flourish until the reign of Queen Anne. These considerations are in some measure explanatory of the barrenness and the disturbing contentions which unhappily prevailed during a considerable part of the seventeenth century.

1628.

Silva Sylvarum: or a Natural History. In Ten Centuries. Written by the Right Hon. Francis Lo: Verulam Viscount St. Alban. Published after the Author's death, by William Rawley, Doctor of Divinity, late his Lordship's Chaplaine. *Lord Bacon*

The second and third Centuries (divisions) of this book are devoted to experiments touching music and sound, the last part of the third division containing remarks on the "Concent of Visibles and Audibles."

1629.

A short Treatise of Altars, Altar-Furniture, Altar-Crining, Musick of all the Quire, Singing Men, and Choristers, when the Holy Communion was administered in the Cathedral Church of Durham, by Prebendaries, and Petty Canons, in glorious Copes, embroidered with Images.

1630.

Orthonia, sive Tractatus de Tonis Græcani.....*Richard Francklin*

A brief and short Instruction of the Art of Musicke, to teach how to make Descant of all proportions that are in use : very necessary for all such as are desirous to attain to knowledge in the Art ; and may by practice, if they can sing, soon be able to compose three, four, and five parts, and also to compose all sorts of canons that are usuall, by these directions of two or three parts in one, upon the Plain Song.

..... *Elway Bevin*

As the work of a learned theoretical and practical musician, this treatise is perhaps more valuable than any which had preceded it. It contains the first expositions of canon and fugue ; and the canonical examples, all based upon a simple Plain Chant of seven notes, display remarkable invention and ingenuity. Some of the examples are canons at stated distances of a crotchet, a minim, a semibreve, a breve, and three minims ; and some are canons three in one, four in two, by augmentation and diminution, in the fourth and fifth, above and below, recte et retro, per arsin et thesin, etc. Bevin, a Romanist, was fond of comparing things divine and secular, pointing out that "a Canon of three in one hath a resemblance to the Holy Trinity, for as they are three distinct parts comprehended in one. The leading part hath reference to the Father, the following part to the Sonne, the third to the Holy Ghost."

1633.

Histrio-Mastix, the Players Scourge, or Actors Tragedie, in which it is pretended to be evidenced, that stage playes, (the very pompes of the divell, which we renounce in baptisme, if we believe the fathers) are sinful, heathenish, lewde, ungodly spectacles, and most pernicious corruptions ; condemned in all ages as intollerable mischiefs to churches, to republickes, to the manners, mindes, and souls of men. And that the profession of play-poets, of stage players, together with the penning, acting, and frequenting of stage players are unlawfull, infamous, and misbecoming christians. All pretences to the contrary are here likewise fully answered, and the unlawfulness of acting or beholding academicall enterludes briefly discussed, besides sundry other particulars concerning dancing, dicing, health-drinking, etc. *William Prynne*

A notorious denunciation of stage plays and similar entertainments, powerful in bringing about an interdiction of dramatic representations, and the subsequent putting down of the cathedral service. The scurrility of Prynne's language, however, brought upon him terribly severe punishment, the accounts of which belong as much to general as to musical and dramatic history.

1636.

The Principles of Music, in Singing and Setting, with the two-fold use thereof, ecclesiastical and civil *Charles Butler*

Lowndes says "This tract, dedicated to King Charles I, was the only Theoretical or didactic work on the subject of Music published in that King's reign." This, if not absolutely true, is nearly so. The book treats of the modes, of singing, of setting, of ornament, fugue and form, of counterpoint and descant, of instruments and the voice, of the use of music in the church, and of the special uses of civil music. Butler uses peculiar characters and signs of his own invention, and his treatise is curious, learned, and entertaining.

1641.

The First Book of Selected Church Musick, consisting of Services and Anthems such as are now used in the Cathedrall and Collegiat Churches of this Kingdome. Never before printed. Whereby such Bookes as were heretofore with much difficulty and charges, transcribed for the use of the Quire, are now to the saving of much labour and expence, publisht for the general good of all such as shall desire them either for public or private exercise. Collected out of divers approved Authors

..... *John Barnard*

This remarkably valuable work was published in separate parts for ten voices, a complete set of which, however, is not now to be found in any single library. About 50 years ago a manuscript score was made by Mr. John Bishop, and this is now in the British Museum. The composers examples of whose works are included in Barnard's "Church Musick" are Tallis, Strogers, Bevin, Byrd, O. Gibbons, W. Mundy, R. Parsons, Morley, Giles, Ward, Woodson, Hooper, Farrant, Shepheard, Batten, Tye, White, Weelkes, and Bull, all of whom died before 1641.

The Organ's Echo *Joseph Brookbank*

1642.

The Organ's Funeral *Joseph Brookbank*

1643.

The Holy Harmony: or a Plea for abolishing Organs and other Music in Churches
..... *Joseph Brookbank*

These three tracts by Joseph Brookbank are amongst the most important of the seventeenth century diatribes on the subject of instrumental music in churches. To what extent they helped to bring about the radical changes in worship during the Protectorate it is impossible to say; but in 1644 an Ordinance to the effect that "All organs, and the frames or cases wherein they stand, in all churches and chappels, shall be taken away and utterly defaced, and none other hereafter set up in their places," was made and published by authority. Joseph Brookbank was a clergyman who continued his protests after the re-establishment of the cathedral service had been brought about, as may be seen from the titles of some of his writings given further on.

Septuagenarii Serio Intenerantii Cantus Epithalamicus.

1644.

Gospel Music; or the singing of David's Psalms vindicated by N.H. D.D., unto which is added, the Judgments of our worthy Brethren of New England, touching singing of Psalms, as it is learned by and gravely set forth in their Preface, etc., to the singing of Psalms set forth by them *N. Homes*

1647.

Singing of Psalms a Gospel Ordinance *John Cotton*

1650.

Description of the Temple at Jerusalem, as it stood in the Days of our Saviour.

..... *John Lightfoot*

Treats of the Chants of the Jewish Service, and of the Instruments in use by the Ancient Israelites.

Gospel Musick; by Way of Confutation of Singing Psalms in the Letter.

Apparently a reply to the book by H. Homes, published in 1644.

1651.

The English Dancing Master; or plaine and easie Rules for the Dancing of Country
Dances *John Playford*

A work containing a large number of Tunes popular at the time of publication. New and enlarged editions were periodically issued until 1728, in which year the Tunes numbered more than seven-hundred. As a collection of ancient national melodies "The English Dancing Master" is very valuable.

1652.

A book of new Lessons for the Cythern and Gittern..... *John Playford*

Psalterium Carolinum. The Devotions of His Sacred Majesty in his Solitudes and Sufferings. Rendered in Verse, and set to Musick for three Voices and an Organ or theobo *John Wilson*

1653.

Excellent Compendium of Music: with necessary and judicious anamadversions thereupon,
by a Person of honour..... *William Viscount Brouncker*

A translation of Rene Descartes's "Compendium Musicae," written in 1618, but not published till 1650. The work gives some curious particulars concerning measures, consonances and dissonances, the divisions of the octave, proportion, and the modes. The bibliographer, Robert Watt, notices that the English edition was published without Lord Brouncker's name, but that it is enriched with observations which shew how deeply the English nobleman was skilled in the science and art of music.

1654.

Brief Introduction to the skill of Music for Song and Viall, in two books. To which is added the Art of Descant, by Dr. Thomas Campion, and Annotations thereon by
Chistopher Simpson..... *John Playford*

Hawkins says this book appears to be extracted from Morley's "Introduction," Butler's "Principles of Music," and other works. There are, however, observations on the graces proper for singing not to be found in the works of the authors named.

1655.

- Art of Descant ; or composing Musick in parts, by Dr. Thomas Campion, with Annotations thereon *Christopher Simpson*
A reprint of the Addenda to Playford's "Introduction."

1656.

- A short and full Viindication of that sweet and comfortable Ordinance of Singing of Psalms *Jonathan Clapham*
Musica Incantans, sive Poema exprimens musicæ vires Juvnam in Insaniam adigentis et musici inde Periculum (Oxon) *Robert South*
Musick's Recreation on the Lyra Viol: being a choice collection of new and excellent Lessons for the Lyra Viol, both easie and delightful for all Young Practitioners. To which is added some few plain Directions as a Guide for Beginners *John Playford*
The First Day's Entertainment at Rutland House, declamations and music after the manner of the Ancients *William Davenant*

This production has been often referred to as a practical reply to the writings of William Prynne and as a protest against the interdiction of stage plays. It consisted of orations in prose, intermixed with vocal and instrumental music, composed by Charles Coleman, Henry Lawes, and George Hudson. Antony Wood says it was afterwards translated to the Cockpit in Drury Lane, and delighting the eye and the ear extremely well, was much frequented for many years.

1658.

- Musical Vocabulary *Charles Coleman*
Printed in Philip's "New World of Wonders."

1659.

- Singing of Psalms the Duty of Christians, a series of five Sermons *Thomas Ford*
The Division Violist, or An Introduction to the playing upon a Ground: divided into two Parts, the first directing the Hand, with other preparative Instruction; the second laying open the manner of method of playing or composing Divisions to a Ground *Christopher Simpson*

The subject of this book and the Art upon which it discourses are to some extent set forth thus:—"A Ground Subject, or Bass, call it what you please, is pricked down in two several papers; one for him who is to play the Ground upon an organ, harpsichord, or what other instrument may be apt for that purpose; the other for him that plays upon the viol, who having the said Ground before his eyes as his theme or subject, plays such variety of descant or division in accordance thereto as his skill or present invention do then suggest to him. In this manner of play, which is the perfection of the viol or any other instrument, if it be exactly performed, a man may shew the excellency both of his hand and invention, to the delight and admiration of those that hear him." Simpson, after giving rules for extempore division, shews how two violists may at the same time extemporize upon a subject, and inserts in his book a number of divisions upon Grounds, many of which are remarkable for a display of ingenuity and invention, as well as for intrinsic beauty.

1660.

- The well-tuned Organ; or, a Discussion of the Question, whether or no Instrumental and Organical Musick be lawful in holy Public Assemblies *Joseph Brookbank*
Art of Setting or Composing Musick in Parts *Thomas Campion*
An abstract of the work by Campion published in 1618.
Evangelical Worship: Spiritual Worship, as it was discussed in a Sermon on John iv., 23, 24. *Matthew Poole*
"Levelled" say the bibliographer, Robert Watt, "against Organs and instrumental music in churches."

1661.

- The Pleasant Companion: or new Lessons or Instructions for the Flagelet, without the help of a Teacher. *Thomas Greeting*

A short Direction for the Performance of the Cathedrall Service, published for the information of such as are ignorant of it and shall be called upon to officiate in Cathedrall or Collegiate Churches where it hath formerly been in use, containing the Notation of the Preces, Responses, Litany, etc., for ordinary days, and Extraordinary Responses upon Festivals. *Edward Lowe*

An early out-come of the revival of the Cathedral Service with the accession of Charles II., from whom, however, Cathedral music received no proper encouragement. Of necessity, everything was for a time imperfectly performed, for the race of choir-men had become extinct, and until boys could be trained the treble parts of chants, services, and anthems were either sung by men or played upon cornets. "I went to-day" says Evelyn, "to the Chapel Royal, where one of his Majesty's chaplains preached: after which, instead of the grave and solemn organ, was introduced a band of twenty-four fiddlers, after the French way—better suiting a play-house or a tavern than a church. We heard no more of the organ. That noble instrument, in which our English musicians do so excell, is quite left off."

1662.

A Divine Theatre, or a Stage for Christians. (Oxon). *John Wall*
Forbes's Cantus.

A Collection of Scottish Airs, of which it is probable the Cantus alone was printed, no copies of the other parts having ever been met with.

Words of Anthems sung in York Cathedral *Stephen Buckley*

Songs and Fancies. To three, four, or five Parts, both apt for voices and viols. With a brief Introduction to Musick, as it is taught in the Musick-School at Aberdeen *Thomas Davidson*

The "Sang-Schools" of Scotland date as institutions from the thirteenth century, and in the sixteenth century they existed in many comparatively small towns. The Aberdeen School was one of the most celebrated, and from the title of Thomas Davidson's book it may be supposed that the instruction included both vocal and instrumental music. It has been incorrectly said that one of Davidson's "Songs and Fancies" was the original air of "God Save the King."

1663.

A Sermon lately delivered in the Cathedral Church of Canterbury, concerning Church Musick *John Reading*

The Divine Services and Anthems usually sung in the Cathedral and Collegiate Choirs of the Church of England: with Brief Directions for the understanding of that part of the Divine Service performed with the Organ in St. Paul's Cathedral on Sundays and Holy days *James Clifford*

A book of much historical value, shewing what remained of Cathedral Music, after the suppressions of 1644, and what were the earliest additions after the Restoration.

1664.

A Review of Short Directions formerly printed for the Performance of Cathedral Service, with many useful Additions according to the Common Prayer-book, as it is now established. Published for the information of such as are ignorant in the Performance of that Service, and shall be called to officiate in Cathedral or Collegiate Churches, or any other that religiously desire to beare a Part in that Service... *Edward Low (Oxon.)*

Templum Musicum, or the Musical Synopsis of the learned and famous Johannes Henricus Alstedius; being a Compendium of the Rudiments both of the Mathematical and Practical Part of Musick; of which not any book is extant in the English tongue. Faithfully translated out of the Latin... *John Birkenasha*

Burney says, "This book consists of little more than dry definitions, which will be found wholly unintelligible to all but such as are in no want of them. The Author of the original was a German divine, and a Lutheran." Alstedius died in 1638, and in his works is found one of the earliest uses of the syllable *si* as the name of the seventh note of the scale. In the transactions of the Royal Society, 1672, is a pompous advertisement of a book, "Syntagma Musicæ," Birkenasha was about to publish by subscription. There is however, no evidence that it ever appeared.

- A short Treatise of the English Stage.....*Richard Flecknoe*
 Appended to a Pastoral Tragi-Comedy entitled "Love's Kingdom."

1665.

- The Principles of Practical Musick*Christopher Simpson*
Chelys, Minuritionum Artificos Exornata, sive Minuritiones ad Basin, etiam Extempore
Modulandi Ratio.....*Christopher Simpson*

An edition, in Latin, of the *Division Violist* published in 1659, the original and the translation printed in parallel columns.

1666.

- Modern Church Musick preaccused, censured, and obstructed, in its performance before His Majesty, April 1, 1666, vindicated by the Author, Matt. Locke, composer in ordinary to His Majesty.....*Matthew Locke*

In this publication the author attempts a refutation of certain charges brought against him of having written different music to each of the responses in the Communion Service, whereas the custom had always been to sing the same music after all the Commandments excepting the tenth.

circa 1666.

- A brief Discourse of the Italian Manner of Singing, wherein is set down the use of those Graces in Singing, as the Trill and Gruppo, used in Italy, and now in England; written some years since by an English Gentleman who had lived long in Italy, and being returned taught the same here.

Playford, in his "Introduction to the Skill of Music" says the Author of this treatise was a pupil of the celebrated Scipione della Palla, a master of the sixteenth century.

1667.

- The English Academy, or a brief Introduction to the seven liberal Arts, translation of a work entitled *Introductio ad Logicum, Rhetoricum, Geographiam, Musicam, etc.*
*John Newton*

- Compendium of Practical Musick*John Jenkins*

- A Compendium, or introduction to Practical Musick, in five Parts. Teaching by a new and easie method, 1st. The Rudiments of Song. 2nd. The Principles of Composition. 3rd. The Use of Discords. 4th. The Form of Figurative Discant. 5th. The Contrivance of Canons*Christopher Simpson*

A short Preface to later editions of this work by Roger L'Estrange contains the following commendation:—"This Compendium I look upon as the clearest, the most useful, and regular Method of Introduction to Musick that is yet extant; and herein I do but join in a testimony with greater judges." Christopher Simpson concludes his excellent work thus:—"And now I have delivered (though in brief) all such instructions as I thought chiefly necessary for your learning of Practical Musick. But it rests on your Part to put them in Practice; without which nothing can be effected. For by singing a man is made a Singer, and by composing he becomes a Composer. 'Tis Practice that brings Experience, and Experience begets that Knowledge which improves all Arts and Sciences."

- A Musical Lector, or the Art of Musick discoursed of, by way of Dialogue, between three Men of several judgments: the one a Musician, zealous for the Church of England, who calls Musick the gift of God; the other a Baptist, who did affirm it to be a decent and harmless Practice; the other a Quaker (so called) being formerly of that Art, doth give his judgment and sentence against it, but yet approves of the Musick that pleaseth God*Solomon Eccles*

The author of this book belonged to an old Musical family. For some years he was a teacher of Music, but later on he turned Quaker and abjured his original profession. His "Lector" may therefore be regarded as an enunciation of his conflicting opinions and changing moods.

1668.

- Tintanalogia, or the Art of Bell-Ringing.

"A work," says Burney, "not beneath the notice of musicians who wish to explore all the regions of natural melody : as in this little book they will see every possible change in the arrangement of diatonic sounds, from 2 to 12 ; which being reduced to musical notes, would point out innumerable passages, that, in spite of all that has hitherto been written, would be new in melody and musical composition."

1669.

Elements of Speech ; an Essay of Inquiry of the Natural Production of Letters
..... *William Holder*

Written with the chief intention of assisting persons born deaf and dumb to comprehend the speech of others by the eye.

1670.

An Account of the Speaking Trumpet, as it hath been contrived and published by *Sir Samuel Morley*, together with its Uses both by Sea and Land.

Printed in the Philosophical Transactions.

Art of Composition, or Directions to play the Thorow Bass *William Penny*

A work mentioned in seventeenth century Catalogues, but now lost.

La Scala Santa, or a Scale of Devotion, Musical and Gradual, being Descants on the Different Psalms of Degress, with Contemplations and Collects upon them in prose.
..... *Henry Hare*

1671.

London's Resurrection to Joy and Triumph ; expressed in sundry Shews, Shapes, Scenes, Speeches, and Songs, in parts, celebrious to the much meritis magistrate, *Sir George Waterman*, Knight, Lord Mayor of the City of London. At the peculiar and proper expences of the Worshipful Company of Skinners. *Thomas Jordan*

Thomas Jordan held the office of Poet to the Corporation of London, and doing so, wrote an immense number of pageants, triumphs, and the like, memorable as being set by some of the best musicians of the time.

1672.

Observations on the Swiftness of Sound *John Wallis*

An Essay to the Advancement of Music, by casting away the perplexity of different clefs, and writing all sorts of Music—Lute, Viol, Violins, Organs, Harpischord, etc., in one universal Character..... *Thomas Salmon*

A treatise of a worthless character, published as the work of *John Birchenaha*.

The present practice of Musick vindicated against the Exception and new Way of attaining Musick, lately published by *Thomas Salmon*..... *Matthew Locke*

A Vindication of an Essay to the Advancement of Music, from *Mr. Matthew Locke's* Observations enquiring into the real Nature and most convenient Practice of that Science *Thomas Salmon*

Thomas Salmon's proposals included calling the lowest line of every stave G, and the other lines and spaces correspondingly, placing respectively the letters T, M, B, at the beginning of the staves for the treble, mean, and bass voices. *Hawkins* says, "If *Salmon* had understood more of music than he did, he never would have thought the knowledge of the cliffs so difficult to attain, nor would he have attempted, by the establishment of a new and universal character, to have rendered unintelligible to succeeding generations the many inestimable compositions extant in his time : notwithstanding this there is in his manner of writing such an air of pertness and self-sufficiency, as was enough to provoke a man of *Locke's* temper."

De Musica Antiqua Græca *Edmund Chilmead*

An Essay printed at the end of an Oxford edition of *Aratus*. *Chilmead* was at one time a Clerk of *Magdalen College, Oxford*. His "De Musica" has the ancient Greek Musical characters rendered in the notes of the *Guidonian scale*.

Divine Comedian; or the Right Use of Plays, improved in a Sacred Tragi-Comedy
..... *Richard Tuke*

R. Watts says "This Play was first called 'The Soul's Warfare,' and is grounded on the danger of the Soul in this World."

1673.

Duellum Musicum, written by *Sir John Phillips*; and a Letter from *John Playford* to Mr. Thomas Salmon, by Way of Confutation of his Essay.

This work and Locke's "Present Practice of Musick Vindicated" prove that Salmon's scheme would introduce more difficulties in Music than it would remove, and that in some cases it could not possibly be applied to Practice.

Melothesia, or certain general Rules for playing upon a Continued Bass, with a choice Collection of Lessons for the Harpsichord or Organ of all sorts *Matthew Locke*

Hawkins says this is the first book published in this Kingdom on the subject of Continued or Thorough Bass. But this is an error if the title of William Penny's book and the date thereof (1670) are genuine. The indication of harmonies by figures placed under a bass part dates from the end of the sixteenth century. The earliest use of the method by an English Composer, as far as is now known, is in Dering's "Cantiones Sacre," printed at Antwerp in 1597.

1674.

Historia et Antiquitates Universitatis Oxoniensis..... *Anthony Wood*

Written in English, but translated into and printed in Latin at the request of the Delegacy for printing of Books, "for the honour of the University in Forreigne Countries."

1675.

The English Opera: or the Vocal Music in "Psyche," with the Instrumental therein intermixed: to which is adjoined the Instrumental in "The Tempest"...*Matthew Locke*

There is a long preface to this work, throwing some light on the state of dramatic music during the latter part of the seventeenth century. The author, in a rough and vigorous manner, refers to the objections that had been made to pieces combining poetry and music; first, as to calling such pieces operas; then, as to the extreme compass of some of the vocal parts, adding "He who composes for voices, not considering their extent, is like a botching stult, who, being obliged to make habits for men, cuts them out for children." He next refers to other extravagancies in parts of the composition, and to performers singing out of tune; concluding with his reasons for printing the music, so long after it had been exposed to the public.

1676.

Musick's Monument; or a Remembrance of the best Practical Music, both Divine and Civil, that has ever been known to have been in the World. Divided into three Parts. The first Part shews a necessity of singing Psalms well in Parochial Churches, or not to sing at all. The second Part treats of the noble Lute (the best of all Instruments); in the third Part, the generous viol, in its rightest use, is treated upon *Thomas Mace*

A vein of singular humour runs through this book, and yet it is impossible to escape the impression that Thomas Mace was an earnest and enthusiastic master of his art. The first four chapters of "Musick's Monument" are devoted to eulogiums of psalm-singing; the fifth recommends the erection of an Organ in every parish church; the sixth tells how an organist may be procured for a trifle, and in subsequent chapters of the first part there are wonderful descriptions of wonderful effects that have been produced by psalm-singing, and Cathedral music of a more learned kind. The second part of "Musick's Monument" lays open all the secrets worth knowing concerning the Lute, with elaborate explanations of the Tablature; together with rules for playing in lively, ayrey, neat, curious, sweet, comely, grave, spruce, obliging, innocent, and other pleasant styles, all which styles are exhibited in one lesson which the author was wont to play for the delight of Mistress Mace. The third part of the book treats of viols, lamenting the disproportion of the treble and bass instruments in concerts. "Let your viols," he says, "be lusty smart-speaking viols; because that in consort they often retort against the treble, imitating, and often standing instead of that part, viz., a second treble. And being thus stored you have a ready entertainment for the greatest prince in the world."

1677.

A Discourse concerning the Musical Notes of the Trumpet and Trumpet Marine, and of the Defects of the same *Francis Roberts*

Printed in the Philosophical Translations.

Letter of his Improvement of Sir Samuel Morland's Speaking Trumpet, &c....*John Conyers*

A Philosophical Essay on Musick, directed to a Friend*William Turner*

Printed in the Philosophical Transactions ; and afterwards (1724) published as "Sound Anatomized."

A Philosophical Essay on Musick*Francis North*

Contains some curious observations on sound when produced under different conditions and on musical sounds produced by strings, bells, and pipes ; also on the keys in music and tune, concluding with two statements—that considering the species of keys, the number of them, the variety of chords, the allowable mixture of discords, and the diversity of measure, music, like language, affords every age and nation, may every person, particular styles and modes ; and that in ancient time the tones and modes of music could not be of other kinds than they are now, since there can be no other in nature.

Musicks' Handmaid, presenting new and pleasant Lessons for the Virginals or Harpsichord ; the second edition, with additions of several new Lessons ; also at the beginning is added Instructions for Practitioners to play by the Book according to the Theoretick part of Musick, as a Guide to the Virginal, Harpsicon, or Organ Lessons.

A Discourse on the Trembling of Consonant Strings.....*John Wallis*

Printed in the Philosophical Transactions for March, 1677.

1678.

A Discourse of Gifts and Offices in the Public Worship of God : a treatise in three parts—Designed to make people more sober, regular, and serious in public Worship.
.....*Edward Wettenhall*

An introductory Essay to the Doctrine of Sounds, containing some proposals for the Improvement of Acoustics.....*Narcissus Marsh*

1680.

Claudii Ptolemæi Harmonicorum libri tres. Ex cod. MSS. undecim, nunc primum Græce editus, (Oxon.).....*John Wallis*

To this carefully edited edition of Ptolemy's treatise on harmonics Dr. Wallis added an "Appendix de Veturum Harmonica ad hodiernam comparata," etc., containing an elaborate and judicious disquisition on the nature of the ancient music, and a comparison of the ancient system with that of the moderns. He took great pains to explain, as far as possible, the enharmonic, the chromatic, and the diatonic genera, but closes his observations on this part of the subject with a remark that shews of how very little importance all enquiries are which tend to adjust differences too minute for a determination by the senses, and cognizable only by the understanding.

1681.

Songs and Fancies, to several musical parts, with a brief Introduction to the Art of Musick (Aberdeen)*John Forbes*

1683.

Brief Introduction to the Skill of Musick*John Playford*

The tenth edition of the work published in 1654 ; with a Brief Introduction to the Art of Descant or Composing in parts, to which no author's name is appended, but which, in still later editions, is said to be by *Henry Purcell*.

The Genteel Companion ; being exact Directions for the Recorder, with a collection of the best and newest Tunes extant ; carefully gathered and composed....*Humphrey Salter*

1686.

Easie Lessons on the Guitar for Young Practitioners, single, and some of two parts
.....*Seignior Francesco*

The Art of Singing : a treatise wherein is shewn how to sing well any song whatsoever : and also how to apply the best Graces : with a Collection of Cadences, plain, and then graced, for all Lovers of Musick (Oxford).....*Pietro Reggio* (Native of Genoa)

1695.

Directions to young Beginners to learn the French Hautboy.

The Self-Instructor for the Violin.

Sermon on St. Cecilia's Day (Oxon.)

Festivals named after St. Cecilia were first held in France during the second half of the sixteenth century. They were organized and conducted by associations of musicians, and for the meetings on the name-day of the patron Saint (November the 22nd) the best composers of the time wrote new works. In England Cecilian Festivals date from 1683, and for the annual celebrations famous poets wrote Odes and equally famous musicians set the same to music. A general proceeding was the delivery of a sermon in a cathedral or church, the discourse being in most instances directed to the strengthening of the union of divine worship and music.

The period included in the years from 1675 to 1695 was one of England's greatest, inasmuch as it embraced the whole of the musical career of Henry Purcell, and saw the establishment of the musical drama in this country. That twenty years should have sufficed for the production by Purcell of about fifty pieces for the theatre, about forty Odes for special occasions, and a large quantity of church and other sacred music, is scarcely credible. Certainly, some of the dramatic works comprise only an Overture and a few act pieces and songs, but others are in extended form. The composer's first opera, "Dido and Æneas" has an Overture, nine songs, two duets, fifteen choruses, thirteen recitatives, and a dance tune. "King Arthur," composed in 1691, has an Overture, thirty-two vocal and ten instrumental movements, and "Bonduca," composed in 1695 (the year of Purcell's death) has nine vocal and seven instrumental movements. Purcell's sacred music, together with that of Pelham Humphrey, revived the art in its connexion with the church, and his Odes and single Songs gave to domestic music an importance such as had not attached to it since the madrigalian era. Estimated by the number of works he produced Purcell has had few equals; but an estimate thus arrived at would be an unworthy one. In Purcell England found the originator of its national and expressive style of melody, its grandest harmony, and its purest artistic feeling,

1696.

Scripture Proofs for singing of Scripture Psalms, Hymns, and Spiritual Songs *Edward Hitchin*

An Essay to prove the Singing of Psalms with conjoint Voices a Christian Duty
..... *Richard Allen*

Animadversions upon Richard Allen's "Essay on Singing of Psalms, etc...." *William Russell*

A brief Vindication of an Essay to prove the Singing of Psalms with conjoint Voices a Christian Duty, from Dr. Russell's Annamadversions and Mr. Marlow's remarks. *Richard Allen*

The Controversy of Singing brought to an end *Isaac Marlow*

A Sermon concerning Vocal and Instrumental Musick in the Church, as it was delivered in the Parish Church of St. Andrew, Undershaft, May 31st, and the day wherein the Organ there erected was first made use of *Gabriel Towerson*

Damon, a Pastoral, on the Death of Mr. Henry Purcell *J. G. (M.A. in Cambridge)*

The Usefulness of Church Musick; a Sermon preached at Christchurch, Oxford, November 27, upon the occasion of the Anniversary Meeting of the Society of Musical Amateurs of London..... *Sampson, or Samuel, Eastwick*

The Artificial Clock-Maker; shewing the Way to alter Clock-work, to make Chimes, and set them to Musical Notes, etc. *William Derham*

Musick's Handmaid: containing the easiest Lessons and Instructions for Beginners on the Virginals, Harpsichord, and Spinnett. The first part.

A Collection of new Songs, set by Mons. Nicolo Matteri: made purposely for the use of his Scholars: with a Thorow-Bass to each Song, for the Harpsichord, Theorbo, or Bass Viol: to which is added some new Ayres for the Violin and Bass, by the same Author; as also Symphonies for two Flutes by a Person of Quality. The First Book.

The Lawfulness and Use of Organs in the Christian Church asserted, in a sermon preached at Tiverton, in Devon, on the occasion of the Organs being erected in that Parish Church *J. Neute*

1697.

Military Musick ; or the Art of playing on the Haut-bois, explained and made familiar to the meanest capacity by compendious and easy Directions ; together with a collection of new Aires, Marches, Trumpet Tunes, and other Lessons.

- 1 General Catalogue of all the choicest Musick Books in English, Latin, Italian, and French, both Vocal and Instrumental, composed by the best Masters in Europe, for thirty years past to this time ; with plainest Instructions for Beginners on each particular Instrument.

The trade Catalogue of Henry Playford, music-seller in the Temple-change, in Fleet street.

Church-Musick Vindicated. A Sermon preach'd at St. Bride's Church, on Monday, November 22, 1697, being St. Cæcilia's-Day, the Anniversary Feast of the Lovers of Musick *Nicholas Brady*

For the 1697 St. Cecilian celebrations in London Dryden wrote his Ode, "Alexander's Feast." The music thereto, composed by Jeremiah Clark, was duly performed at the Stationer's Hall ; but it was not printed, and is probably irrecoverably lost.

1698.

The Harpsichord Master, containing plain and easy Instructions for Learners on the Spinnett or Harpsichord ; written by the late famous Mr. H. Purcell, at the request of a particular friend, and taken from his own manuscript, never before publish'd, being the best extant ; together with a choice Collection of the Aires and Song-tunes composed by the best masters, and fitted for the Spinnett, or Harpsichord, all engraved on copper-plates.

A Letter to a friend in the Country, concerning the Use of Instrumental Musick in the Worship of God, in answer to Mr. Newt's Sermon preached at Tiverton, in Devon.

Three Discourses printed in the Philosophical Transactions for the months of March, July, and August. 1. On the Division of the Monochord. 2. On the Imperfections of the Organ. 3. On the strange effects reported of Musick in Former Times. *John Wallis*

In the second of these Discourses Dr. Wallis points out that if the octave be divided into thirteen semitones, in continual proportion, each pipe does not express its proper sound, but something varying from it, which is called "bearing." He observes likewise that the semitones being all made equal do indifferently answer all the positions of mi, that is, of the two natural semitones in an octave, and though not exactly to any, yet nearer to some than to others, and this is the reason why the same song stands better in one key than in another.

A Sermon in favour of Organs and Instruments of Musick in the Church ... *Edward Oliver*

A Reply to Mr. Oliver's Sermon on Spiritual Worship. *Matthew Poole*

A short View of the Immorality and Profaneness of the English Stage ; together with the Sense of Antiquity upon the Argument *Jeremy Collier*

A book in which most of the dramatists and poets of the time, from Dryden to D'Urfey, were vigorously assailed. It made a great impression on the public, who were confounded when they contemplated the mass of profanity, immorality, and indecency, which was thus concentrated and brought all at once before their eyes. Dryden admitting the justice of the accusation against himself, said "I shall say the less of Mr. Collier, because in many things he has taxed me justly. It becomes me not to draw my pen in defence of a bad cause, when I have so often done it for a good one. He is too much given to horse-play in his railery ; and comes to battle like a dictator from the plough. I will not say, The zeal of God's house hath eaten him up ; but I am sure it hath devoured some part of his good manners and civility. A divine might have employed his pains to better purpose, than in the nastiness of Plautus and Aristophanes ; whose examples, as they excuse not me, so it might be possibly supposed, that he read them not without some pleasure." "Collier's attack on the stages," says Sir Walter Scott, "was attended with good consequences, which that active disputant lived to witness. Indecencies were no longer either fashionable or tolerated ; and by degrees the ladies began to fill the boxes at a new play, without either the necessity of wearing masks, or the risk of incurring censure. Later times have carried this laudable restraint still further ; till at last, if we have lost almost all the wit of our predecessors, we at least have retained none of their licentiousness."

The Usefulness of the Stage to the Happiness of Mankind, to Government, and to Religion *John Dennis*

Reply to Jeremy Collier's "Short View."

The second part of the Gentleman's Tutor for the Flute, or a most plain, short and easie Method for the Instruction of Young Gentlemen and others, in the Art of playing on that Instrument, with a choice Collection of the newest and best Tunes now in use; and a Scale shewing how to transpose any Tune for the Flute that is set for the Violin or Voice; together with a Sonata composed on purpose for two Flutes; to which is added a Prelude or Flourish in every Key for young Beginners to touch, before they begin to play a Lesson Done by *Mr. John Bannister*

. 1699.

Defense of the "Short View of the Immorality and Profaneness of the English Stage," published in 1698..... *Jeremy Collier*

De Veterum harmonia ad hodiernam comparata Porphyrii in harmonia Ptolemæi Commentarius ex cod. MSS. Græce et Latine editus Manuelis Bryennii harmonica ex cod. MSS *John Wallis*

Printed in vol. 8 of the Oxford edition of Wallis's Works.

ADVERTISEMENT.

There is published a new Instrument with a little Book of Directions, invented by Mr. John Playford, deceased: called the Psalmody, and was designed in his lifetime for general good; it is fitted by letters to the meanest capacities, and will be of great use for the singing of Psalms with skill; they are adapted to the Tunes in use in all Churches, and will serve for any Version, or any Divine Hymns composed, that are in the same measure: price of the Instrument, 15s., and the book 18d.

The Psalmody, or the plainest and easiest Directions to play the Psalm Tunes by Letters instead of notes, fitted for all capacities. Invented by Mr. J. Playford, who composed the Musick to the Psalms so much now in Esteem: Engraven and Printed for H. Playford in the Temple-Change in Fleet Street.

The Breach repaired in God's Worship: or singing of Psalms, Hymns, and Spiritual Songs, proved to be an Holy Ordinance of Jesus Christ. Wherein the chief arguments of many learned Divines are recited, as Mr. Cotton, Mr. Sydenham, Dr. Roberts, Dr. Owen, Mr. Caryl, Dr. Du-Veil, Mr. Wells, &c., with an answer to all objections; as also an Examination of Mr. Isaac Marlow's two Papers, wherein his arguments and cavils are detected and refuted, by *Benjamin Keach*; with an Appendix by *Thomas Winnel*

The Compleat Violist: or an Introduction to the Art of playing on the Bass Viol, wherein all the necessary Rules and Directions are laid down in a plain and familiar Method: with a Collection of the Psalm Tunes set to the Viol as they are now in use in the Churches where there are Organs: To which are added some select Aires or Tunes, set according to the diverse manner of playing by the G-sol-re-ut Cliffe, the C-sol-fa-ut Cliffe, and the F-fa-ut-Cliffe: also several Lessons, viz., Almans, Sarabands, Courants, Jiggs, &c., composed for that Instrument, by the best famous masters. *Benjamin Hely*

An Introduction to the Singing of the Psalms in two Parts, Bass and Treble, with a Collection of the best Tunes now in use. *William Webb* (Philo-Mus.)

The Psalm-singer's Necessary Companion: being a Collection of most single and double Tunes now in use, with full Directions how to sing them; with the Basses, Countier Trebles, and Medius, composed by able masters, first collected for private use, and now printed for public good.

The Compleat Instructor for the Flute, containing very plain and easie Directions for Beginners; with variety of newest tunes: particularly the Prologue, Song-tunes, Dances, Dialogue, and Epilogue, in the last new Opera, "The Island Princess;" and the newest French Dances performed at the Ball at St. James's on the Prince's Birth-day last; and Flourishes in every key. *Alex. Rothwell*

A Sermon preached at St. Paul's, Nov. 22, 1699; being the Anniversary of the Lovers of Musick *William Sherlock*

The Compleat Tutor to the Violin: containing very plain and easy Directions for Young Beginners, with variety of the newest Tunes, particularly those performed at the Ball on the King's Birth-day last: all the newest French Dances and Minuets, now used at the Dancing Schools: several new Aires performed at both the Theatres, and Flourishes in every Key, by *Mr. John Bannister*: to which are added six Country Dances never before published.

The new Flute Master, or the Art of playing on the Flute improved and made easie to the meanest capacity, by very plain Rules and Directions for Learners: also a choice Collection of new Musick, made for *Mr. Bannister* and *Mr. King's Consort*: performed by Gentlemen at Exeter Exchange, with variety of Aires and Song-tunes, by the best masters: fairly engraven.

A second book for the new Instrument called the Mock Trumpet; containing a variety of Trumpet Tunes, Ayres, Marches, and Minuets, made purposely for that Instrument, with Instructions for Learners: also several first and second Trebles for two Trumpets.

A second book of Theatre Musick, containing plain and easy Rules, with the best Instructions for Learners on the Violin; also all the new French Dances used at Public Balls and Dancing Schools: with variety of the newest Song-tunes and Dances performed at the last Operas: all of them being proper for the Haut-boy: a Scale is added for such as desire to practice on that Instrument; fairly engraven on copper-plates.

An Historical Account of the English Stage *James Wright*

1700.

Concerning the Lawfulness of Musick in Holy Offices. To which is prefixed a preface in vindication of *Mr. Newton's* Sermon concerning the Lawfulness and Use of Organs in the Christian Church, etc., from the exceptions of an anonymous Letter to a friend in the country, concerning the use of Instrumental Musick in the Worship of God *Henry Dodwell*

Macaulay mentions *Dodwell* as the most learned man of whom the Jacobite Party could boast. He was *Camdenian Professor of Ancient History* in the University of Oxford; and it was of him that *William the Third* said "He has set his heart on being a martyr, and I have set mine on disappointing him." *Dodwell* defended the use of instrumental music in public worship on the ground that the notes of the organ had a power to counteract the influence of devils on the spinal marrow of human beings.

A Guide to Parish Clerks, being the Treble and Bass of the Singing Psalms; fitted and contrived for common use, and may be bound up with the Old or New Version, or singly; with Rules for singing or playing; useful for all Learners.

circa 1700.

A Preliminary Discourse to a Scheme demonstrating the Perfection and Harmony of Sounds *William Jackson*

1701.

The Psalm-singer's Guide, or the Tutor to Singing, being a new, easie, and exact method of instructing any person (tho' of the meanest capacity) to sing the most difficult Psalms by book; with a collection of the choicest and best Psalms, according to the new translation of *Mr. Tate* and *Mr. Brady*, which are set to musick by *Mr. John Gault*, by the advice and approbation of the best masters; carefully corrected and supervised.

HARVARD UNIVERSITY

EDA KUHN LOEB MUSIC LIBRARY

CAMBRIDGE 38 MASS

- A Sermon preached at the Cathedral Church at Sarum, Nov. 22, before a Society of Lovers of Musick *Thomas Naish*
- Apollo's Banquet newly revived, containing new and easie Instructions for the Treble Violin, with a variety of the best and choicest Ayres, Jiggs, and Minuets, Sarabandes, and Cibells; and contains six times as many Tunes as the little engraved books, it being the only book for that Instrument.
- The Compleat Parish Clerk; or the Young Psalm-singer's perfect Guide, containing plain Directions for singing of Psalms, with choice Collection of Tunes, with the Tunes for Tate's and Brady's Psalms, in four parts, being an easy Method suitable to the meanest capacities: proper to bind with Tate's Psalms, Bibles, etc. *A.B.*
- A Walk to Islington; with a Description of New Tunbridge Wells and Sadler's Wells Musick-House *Edward Ward*
- To all Lovers of Musick, a Poem *John Abell*
Printed with a Collection of Songs in English.
- The Oration, Anthem, and Poems, spoken and sung at the Performance of Divine Musick, for the Entertainment of the Lords Spiritual and Temporal, and the Honourable House of Commons, January 31, 1701 *Cavendish Weedon*

1702.

- De Tarentulis æque opposita iis Musica *Richard Mead*
- Some Thoughts concerning the Ancient Greek and Roman Lyre, and an Explanation of an obscure Passage in one of Horace's Odes *Thomas Molyneux*

1703.

- Essay on Musick *Jeremy Collier*
- Never before Published, The Compleat Tutor to the Violin, the third book, containing very plain and easie Directions for Learners, with variety of the newest and best Tunes performed at both Theatres, with all the Cebells, Minuets Borees, Rigadoons, Trumpet-tunes, and Marches, now in use, composed by Mr. Jer. Clark, Mr. Dan. Purcell, Mr. John Barrett, Mr. William Crofts, and several other eminent masters: To which is added a set of Preludes in all the Keys, after a new manner, composed by *Mr. Thomas Dean*: the whole carefully corrected, and faithfully engrav'd on copper plates.
- The Useful Instructor on the Violin *John Lenton*
Enlarged from "The Gentleman's Diversion," published in 1693.

1704.

- A Discourse on Singing in the Worship of God: wherein this is justified and recommended, particularly as performed according to the Order and Usage of the Church of England *Thomas Dorrington*
- The Person of Qualities' Answer to Mr. Collier; containing a Defence of a Regulated Stage *John Dennis*
- Account of the Rise, Progress, and Foundation of Gresham College, with the Life of Sir Thomas Gresham.
- Some Thoughts concerning the Stage, in a Letter to a Lady *Josiah Woodward*

1705.

- The most new and easy Method of Singing the Psalms *Richard Jones*
- Ode in Praise of Musick *John Hughes*

The Theory of Musick reduced to arithmetical and geometrical Proportions *Thomas Salmon*

Printed in the Philosophical Transactions.

Serious Reflections on the scandalous Abuse and Effects of the Stage, a Sermon on 2 Tim. ii. 16 *Arthur Bedford*

Contains comments on the impropriety of performing "The Tempest" and "Macbeth," so soon after the great storm at Bristol.

A second Advertisement concerning the Play-house..... *Arthur Bedford*

How to Judge of the Age of MSS., the Style of Learned Authors, Painters, Musicians, etc. *Humphrey Wanley*

Printed in the Philosophical Transactions.

1706.

An Essay on the Operas after the Italian manner which are about to be brought upon the English Stage, with some reflections on the damage which they may bring to the public *John Dennis*

Letter on the Nature and Properties of Sound *Guido Grandis*

Printed in the Philosophical Transactions.

The Temple Musick, or an Essay concerning the Method of singing the Psalms of David before the Babylonish Captivity; wherein the Musick of our Cathedrals is vindicated (Bristol)..... *Arthur Bedford*

Orchesgraphy, or the Art of Dancing; describing the Dance by Characters and demonstrative Figures, wherein the whole is explained, whereby any person who understands Dancing may of himself learn all manner of Dances..... *J. Weaver*

Translation of a French work by A. Fouillet, published in 1699. The system followed was invented by a French dancing master, named Louis Beauchamps.

A Further Guide to Parish Clerks; or any other religiously and devotedly disposed to make use of these Instructions; being a full Account of all the Psalm Tunes, and what Psalms are sung to each of them: with an Introduction to young beginners to learn all manner of Tunes by Note; fit to be bound up with the Old and New Version of the Psalms, or the Bible, or single.

The Evil and Danger of Stage Plays, shewing their natural Tendency to destroy Religion, and introduce a general Corruption of Manners, in almost 2000 instances taken from the Plays of the last two years, against all the Methods lately used for their Reformation (Bristol)..... *Arthur Bedford*

The Regulation of Plays, proposed and recommended in a Sermon preached at the Chapel of Tunbridge Wells, August 19, 1706 *Theophilus Dorrington*

1707.

Experiments and Observations on the Motion and Velocity of Sound..... *William Derham*

Printed in the Philosophical Transactions.

1708.

Essay on Singing David's Psalms..... *Arthur Bedford*

Roscius Anglicanus, or an Historical Review of the Stage *John Downes*

Contains remarks on the Music composed by Matthew Locke for Shakespeare's "Macbeth," and other matter relating to the stage during the last part of the eighteenth century.

Practical Discourses of Singing in the Worship of God. Preached at the Friday Lecture in Eastcheap by several Ministers.

Further Vindication of Jeremy Collier's "Short View," published in 1698.

1709.

A Comparison between the French and Italian Musick and Operas : translation of L'Abbe Francois Raguenet's "Parallele des Italiens et des Francais, en ci qui regarde la Musique et les Operas ; published at Paris, 1702, with remarks : to which is added a critical Discourse upon Operas in England, and a means proposed for their Improvement : the last attributed by Sir John Hawkins to John Ernest Galliard.

Experiences physico-mechaniques.....*Francis Hawkesbee*

Besides this treatise the author at various times published the following papers in the Philosophical Transactions :—

- 1.—Actual Sound not to be transmitted through a vacuum.
- 2.—On the propagation of Sound passing from a sonorous body into air, by one direction only.
- 3.—On the propagation of Sound through Water.
- 4.—An Experiment upon the propagation of Sound in condensed Air, together with a repetition of the same in the open Field.
- 5.—An Experiment touching the diminution of Sound in rarefied Air.

1710.

A Treatise on Dancing Country Dances.....*Joseph Essex*

Essay for Promoting Psalmody*Nahum Tate*

1711.

The Violin-master Improved : the third book, containing the most perfect Rules and easiest Directions for Learners ; with a choice Collection of ye newest Play-house Tunes, etc., etc.

The Great Abuse of Musick ; containing, Part I., an Account of the Use and Design of Musick among the ancient Jews, Greeks, Romans, and others, with their concerns for, and care to prevent, the Abuse thereof. Part II. Account of the immorality and profainness which is occasioned by the corruption of that most noble Science in the present Age.....*Arthur Bedford*

Essay on the Opera in No. 5 of the "Spectator," et seq. with replies by *Nicholas Haym* and *T. Clayton*.

Various numbers of the "Spectator" contained expressions of opinion for and against operatic performances. The attempts at realism, carried to its extreme, were justly ridiculed, but the controversy had no result for good or evil ; for at the time it was being carried on music in England was starting into new life.

It is impossible to look over the list of musical treatises printed in England during the middle and last part of the seventeenth century, without being impressed by the fact that the art was for more than fifty years in a wretched condition. The educational treatises were few and almost worthless ; and of the composers succeeding Orlando Gibbons few are now remembered. The Madrigals and Ayres published between 1610 and 1680 compare badly with those published earlier, and while the restrictions of the puritans were in force, church music can scarcely be said to have shewn any vitality. The few good masters were Pelham Humphrey, William Child, Henry and William Lawes, Matthew Locke, John Blow, and Henry Purcell. The polyphonic style of writing was dying out, and harmony was losing its virility. The disputes concerning Service music were of no service to religion, but were terribly injurious to art, while in whatever way music was associated with the pursuits of the common people and the entertainments of the wealthy debasement resulted. The seventeenth century saw music in a state of lowness such as the art could scarcely be expected to survive, a state of lowness which a century and a half of struggle has scarcely overcome.

1712.

Essay towards an History of Dancing ; in which the whole Art and its various Excellencies are in some manner explained*John Weaver*

Anatomical and Mechanical Lectures upon Dancing.....*John Weaver*

Brief Historical Account of English Church Musick *W. Croft*

Prefixed is a Collection of the Words of Anthems.

1713.

Sermon on Psalmody *Luke Milburne*

Paper on the Motion of a Tense String..... *Brook Taylor*

Printed in the Philosophical Transactions.

1714.

Characters and Criticisms upon the ancient and modern Orators, Musicians, and Painters.
Translated from the French..... *F de S. de la Mothe Fenelon*

1715.

An Essay upon Vocal Musick (Nottingham) *Daniel Robinson*

1716.

A Vindication of the English Stage, exemplified in the "Cato" of Mr. Addison *George Sewell*

1719.

A Serious Remonstrance in behalf of the Christian Religion against the Horrid Blasphemies
and Impieties which are still used in the English Play-Houses *Arthur Bedford*

Cites a number of dramatists' travesties of Holy Scripture, and about 7,000 immoral sentiments
openly exhibited in the plays of the time.

Wit and Mirth, or Pills to purge Melancholy ; being a Collection of the best merry Ballads
and Songs, Old and New, fitted to all humours ; having each their proper Tune for
either Voice or Instrument *Thomas D'Urfe*

Significance attaches to D'Urfe's Collections of Songs from the fact that they occupy a distinct place
in the history of English Song music. The catalogues of the period and later records shew that many
editions were issued before the middle of the eighteenth century. D'Urfe's first Collection was printed
with the title "Laugh and be Fat," some years before the 1719 editions. His effusions, many of them
rabidly political, and others excessively coarse, were highly esteemed by the wits of the time, and amongst
his admirers and advocates was Addison. "Many an honest gentleman," wrote the famous essayist, "has
got a representation in his country by pretending to have been in company with Tom D'Urfe."

Il Tesoro Britannico, oviero il Museo Memmario *Nicholas Francis Haym*

1720.

A Rationale on Cathedral Worship, or Choir Service, a Sermon on 1 Chron. xv., 4, 5, 6
..... *Thomas Bisse*

Introduction to Singing. or plain Rules whereby any Person may in a short time learn to
sing any Song that is set to Musick *Peter Prellieur*

1721.

The Conduct of the Stage considered. Being a short Account of its Original, Progress,
various Aspects, and Treatment in the Pagan, Jewish, and Christian World.
Together with the Arguments, urged against it by learned Heathens, and by
Christians, both Ancient and Modern. With short Remarks upon the Original and
Pernicious Consequences of Masquerades. Humbly recommended to the consideration
of those who frequent the Play-Houses. "One Play-House ruins more souls than
fifty churches are able to save."—Bulstrode's Charge to the Grand Jury of
Middlesex, April 21st, 1718.

A Treatise of Musick, speculative, practical, and historical (Edinburgh) *Alexander Malcolm*

In some respects this is one of the most important treatises on music published during the first half of the eighteenth century. It is unusually comprehensive, and more voluminous than any earlier work on musical science. In fourteen chapters, the author writes learnedly about Sound, Tune, Concord, and Discord, Harmonical Arithmetic, Geometrical Music, the Scale, Notation, Melody, Modulation, and kindred subjects. The volume of 608 pages is preceded by "An Ode on the Power of Music," by Mr. Mitchell, inscribed to Mr. Malcolm as a Monument of friendship.

1722.

An Ode to Handel, on his Playing the Organ *Daniel Pratt*

1723.

An Introduction to Psalmody, containing useful Instructions for Young Beginners, explained in a familiar and easy manner *John Church*

Utile Dulci, or a joco-serious Dialogue concerning regular Singing (Boston) *Thomas Symmes*

1724.

A compleat Melody, or the Harmony of Zion *William T'Ansur*

The Use and Abuse of Church Musick towards quickening our Devotion..... *Henry Abbott*

The Tonometer, explaining and demonstrating by an easy method in numbers and proportion, all the thirty-two distinct and different Notes, adjuncts or supplements, contained in each of four octaves, inclusive of the Gamut or Common Scale of Musick
..... *Ambrose Warren*

New System of Musick, both theoretical and practical, and yet not mathematical, written in a manner entirely new, that is to say in a style plain and intelligible
..... *John Francis de la Fond*

Some of the peculiarities of Mr. De la Fond's new manner were distinguishing all the intervals within the compass of an octave by figures from 1 to 12, and doing away with the clefs, "the use of which," he says, "is the thickest part of the thick veil which has for many ages hung before the noble science of musick." The result of the new method of numbering the intervals is a strange figuring of a thorough-bass part.

Sound Anatomized, in a Philosophical Essay on Musick; all rendered plain and easy to the meanest Capacity by familiar Similies, with a discourse concerning the Abuse of Musick..... *William Turner*

Fiddle new modelled, a useful Introduction to the Violin.

1725.

The Influence of Church Musick, a Sermon preached at the Meeting of the Choirs of Worcester, Hereford, and Gloucester *George Lavington*

1726.

The Absolute Unlawfulness of Stage Entertainments fully demonstrated *William Law*

One of the most vigorous of the many eighteenth century attacks upon the stage.

The Stage Defended *John Dennis*

A reply to William Law's "Absolute Unlawfulness of the Stage," shewing that although Law was zealous in his controversies he had little knowledge of theatrical proceedings.

A Sermon preached at Hereford at the Meeting of the Choirs of Hereford, Gloucester, and Worcester, in September, 1726.—"I got me men-singers and women-singers and the delights of the sons of men, as musical instruments, and that of all sorts"
..... *Thomas Bisse*

In a note to this sermon, Dr. Bisse says, "Having first proposed this charity with success at Gloucester, in 1724, and recommended it at Worcester in 1725, I thought myself obliged to promote it in this way, in the church and diocese to which I belong." Dr. Bisse may be credited with being chief amongst the founders of the Festivals of the Three Western Choirs. The first of these Festivals concerning which reliable records remain was the one at Gloucester in 1724. The object of the meeting was made known by the circulation of this hand-bill:—"These are to give notice, that to-morrow, viz., Thursday the 10th instant (September), there will be a Collection made after morning service at the Cathedral-door for placing out or assisting to the education and maintenance of the orphans of the poorer clergy belonging to the dioceses of Gloucester, Worcester, and Hereford, or of the members of the three respective choirs; to be disposed of by six stewards, members of the Society, a clergyman and a gentleman respectively belonging to the said dioceses." The amount collected for the charity in 1724 was £31 10s., the amount at Worcester in 1725 £48 18s., and the amount at Hereford in 1726 £49.

The Common Tunes of Scotland's Church made plain *Thomas Bruce*

Traite de Psalmistis seu Cantoribus (origines ecclesiastiques livre iii. ch. vii.) second edition.
..... *Joseph Bingham*

1727.

Antiquities Sacred and Profane, or a Collection of Critical Dissertations on the Old and New Testament: translated, with notes, by the Rev. N. Tindal....*Augustine Calmet*

Contains a long dissertation on the Music of the Ancients, particularly of the Hebrews, and a dissertation on the Musical Instruments of the Hebrews.

Method, or Course of Singing in Church; Directions to the Clergy.....*Edmund Gibson*

An Appendix to Bishop Gibson's Charge to the Clergy of his Diocese.

1728.

The Beggar's Opera; written by *John Gay*, with the Overture and Songs, composed and arranged by *J. C. Pepusch*.

Several reasons for the production of this piece have been given, but its greatest significance rests upon the fact that it introduced a new kind of English dramatic entertainment—a play in which songs were made important and specially attractive features. Its early success and its continued popularity during more than a century and a half are matters of history. In an introductory dialogue between a Beggar and a Player, prefixed to the early editions, the former says, "The piece I own was originally writ for the celebrating the marriage of James Chanter and Moll Lay, two most excellent ballad-singers. I have introduced the similes that are in all your celebrated operas: The Swallow, the Moth, the Bee, the Ship, the Flower, etc. Besides I have a prison scene, which the ladies always reckon charmingly pathetick. As to the parts, I have observed such a nice impartiality to our two ladies, that it is impossible for either of them to take offence. I hope I may be forgiven, that I have not made my Opera throughout unnatural, like those in vogue; for I have no Recitative: excepting this, as I have consented to have neither Prologue nor Epilogue, it must be allowed an Opera in all its forms." The "Beggar's Opera" contains an Overture and sixty-nine Airs. Numberless editions of the Play and the Music were issued during the twenty years following its production, and during the same period nearly fifty similar pieces (Plays full of popular songs, so-called Ballad Operas) were brought out in London.

Life of Lavinia Beswick, alias Fenton, alias Polly Peachum.

Lavinia Fenton was the original Polly Peachum in "The Beggar's Opera," for the playing of which part she received thirty shillings a week. The incidents of her career prove that she possessed uprightness of intention as well as extraordinary talent, although she finally yielded to the solicitations of the Duke of Bolton. Swift, in a letter says, "The Duke of Bolton has run away with Polly Peachum." The nobleman and the actress were not married till 1751: the latter died in 1760 at the age of 52.

The Duty and Advantages of Singing to the Lord *James Brook*

circa 1728.

Collection of Old Ballads, corrected from the best and most ancient copies extant; with Introduction, historical and critical. Attributed by Dr. Farmer to *Ambrose Phillips*

The Devil is unchained at St. James's, or a detailed and true Relation of a terrible and bloody combat between Madame Faustina and Madame Cuzzoni, also of a Combat of Opinion about M. Boschi and M. Palmerini; also in what way Senisino has taken snuff by quitting the Opera and singing in the Chapel at Henley.... *John Arbuthnot*

1729.

Medicina Musica : or, a Mechanical Essay on the Effects of Singing, Musick, and Dancing, on Human Bodies : to which is annexed a new Essay on the Nature and Cure of the Spleen and Vapours *Richard Browne*

1730.

Harmonia Perfecta : a complete Collection of Psalm Tunes in four parts ; fitted for all the various measures now in use, taken from the most eminent Masters, chiefly from Mr. Ravenscroft, with a Dialogue upon Death, several Psalm Tunes and Anthems never before published, and an Introduction to Psalmody.....*Nathaniel Gauthorne*

A short Treatise on Harmony, containing the chief Rules for composing in two, three, or four parts ; dedicated to all Lovers of Musick by an admirer of this noble and agreeable Science.....*Lord Paisley*

The nobleman who published this book was a pupil of John Christopher Pepusch, and the work here mentioned is merely the substance, given verbally, without examples, of the Rules received by the pupil from his master. The worthlessness of the book induced Pepusch to issue a revised version, with noted examples, and this he did in 1731. Pepusch was virtually the last defender of the hexachord system, and in his method he makes reference thereto and to the practice of solmization.

The Musick Speech at the Public Commencement at Cambridge.....*John Taylor*

Proposals for printing by Subscription the whole History of Musick in two volumes : written in Italian to be translated into English.....*Nathaniel Francis Haym*

Not Published.

The Modern Musick Master ; or the Universal Musician, containing :—1. An Introduction to Singing after so easy a method that Persons of the meanest capacities may (in a short time) learn to sing (in Tune) any Song that is set to Musick. 2. Directions for playing on the Flute ; with a scale for transposing any piece of Musick to the properest Keys for that Instrument. 3. The newest method for Learners on the German Flute, as improved by the greatest masters of the age. 4. Instructions upon the Hautboy, in a more familiar manner than any extant. 5. The Art of playing on the Violin : with a new Scale, shewing how to stop every flat or sharp note, exactly in Tune, and where the shifts of the Hand should be made. 6. The Harpsichord illustrated and improved : wherein is shewn the Italian method of fingering, etc. With Rules for attaining to play a Thorough-bass. In which is included a large collection of Airs and Lessons, adapted to the several Instruments, extracted from the works of Mr. Handel, Bononcini, Albinoni, and other eminent Masters. With a brief History of Musick, etc. To which is added a Musical Dictionary, explaining such Greek, Latin, Italian, and French words, as generally occur in Musick. Curiously adorned with Cuts representing the manner of performing on every Instrument..... *Peter Prelleur*

This long title sufficiently describes the work to which it belongs. The different parts were sold separately by different booksellers, or the whole, consisting of 300 engraved pages, might be had of John Dacey. "The Modern Musick Master" seems to have been an approved publication, inasmuch as four editions were issued in a few years.

The Nature and Efficacy of Musick to prepare the Mind for good Impressions : a Sermon preached at the Anniversary Meeting of the Three Western Choirs, September, 1730. *John Harper*

The Melody of the Heart..... *William T'Ansur*

Art of Dancing, a Poem *Soame Jenyns*

circa 1730.

The Harpsichord illustrated and improv'd, wherein is shewn the Italian manner of Fingering, with Suites of Lessons for Beginners and those who are already proficient on that Instrument and the Organ. With Rules for attaining to play a Thorough-Bass, also with Rules for tuning the Harpsichord or Spinnet *Richard Wade*

1731.

Taste of the Town, a Guide to all Public Diversion, viz., of Musick, Operas, and Plays, their Origin, Progress, and Improvement, and the Stage Entertainment fully vindicated from the exceptions of Old Pryn, the Rev. M. Collier, Mr. Bedford, and Mr. Law; of Poetry, Dancing, Mimes, Masquerades, etc.

1732.

Letters from the Academy of Ancient Musick at London to Signor Antonio Lotti, with his Answers and Testimonies.

A publication the out-come of an attempt made by Giovanni Battista Buononcini (the rival of Handel) to pass off as his own composition a madrigal by the said Antonio Lotti. Buononcini's discomfit was complete, and he left England in disgrace.

A sermon preached at the Cathedral Church at Hereford, at the Anniversary Meeting of the Three Choirs, September 6, 1732. Church Musick Vindicated *George Coningsby*

The Excellency of Divine Musick, a Sermon preached at St. Botolph's Aldgate.
..... *Arthur Bedford*

In opposition to the proposed erection of a play-house in Goodman's Fields.

1734.

A Fiddler's Fling at Roguery..... *E. Ward*

1735.

Poems, etc. *John Hughes*

Letter to John Hughes..... *John Ernest Galliard*

A Compleat Melody, or the Harmony of Sion; in three volumes: the first containing an Introduction to Vocal and Instrumental Musick, the second comprising the Psalms, with new Melodies; and the third being composed of Part-songs... *William T'Ansur*

A mixture of the humorous with good and reliable scientific instruction is a distinctive characteristic of T'Ansur's writing. In most of his works he tries to make his Rules additionally impressive by repeating their substance in ill-constructed rhymes, sometimes unblushingly distorting fine passages from Shakespeare and Milton. An example is the following disfigurement of a well-known passage in "The Merchant of Venice":—

Trust not the Man whom Musick don't delight,
For why? his Soul is as the gloomy Night:
He's only fit for Treason, Plot, and Rage,
And, as dark Er'bus, with the damn'd engage.

Art of Dancing, explained by Reading and Figures *K. Tomlinson*

1737.

Reasons for and against singing Psalms in Private or Public Worship *David Rees*

Sermon preached at Worcester, at the Anniversary Meeting of the Three Western Choirs, September, 1737..... *Richard Banner*

A plain and compendious Method of Teaching Thorough-Bass, after the most rational manner, with proper Rules for Practice..... *John Frederick Lampe*

This work is based upon the System of Rameau, and the theoretical portion is much better than the illustrative examples, which abound with errors of progression.

A Treatise of Musick; containing the Principles of Composition. Wherein the several Parts thereof are fully explained, and made useful both to the Professors and Students of that Science..... *Jean Philippe Rameau*, Principal Composer to His Most Christian Majesty, and to the Opera at Paris. Translated into English from the Original in the French Language.

The name of the Translator of this work is not given. Rameau was the first theorist who attempted to put the science of harmony on a philosophical basis. He founded his system upon the fact that a tone consists not only of the single sound which everybody recognizes but also of harmonic sounds standing at certain definite distances from this lower note, chief amongst these sounds being the twelfth (5th) and seventeenth (3rd). The book is a lucid and well-ordered exposition of the science of music in its most abstruse as well as its simplest elements. It marks an epoch in musical history, although some of its statements are indefensible.

1738.

The Antiquity and Usefulness of Instrumental Musick in the Service of God: a Sermon
on erecting an Organ at Islesworth *Richard Coliere*

Heaven on Earth, or the Beauty of Holiness *William T^r Ansur*

A Defense of Church Musick, a Sermon (Oxon) *Thomas Payne*

1739.

Periodica exegesis, sive celeberrimorum Græciæ ludorum declaratio.....*Edmund Dickinson*

A Treatise on Music as it was regarded by the Ancient Greeks.

Sacred Mirth, or the Pious Soul's Daily Delight *William T^r Ansur*

1740.

The Art of Musick..... *J. F. Lampe*

Lives of the Gresham Professors.....*E. Ward*

John Bull, Thomas Clayton, John Taverner, Richard Knight, W. Petty, Thomas Baynes, John Newey, R. Shippen, Edward Shippen and John Gordon. Of these early Gresham College Professors five were physicians, three were divines, one was a lawyer, and one only a musician.

Poetical Meditations on the four Last Things, with a variety of Poems on other Divine
Subjects *William T^r Ansur*

An Apology for the Life of Colley Cibber, Comedian, with an historical view of the Stage
during his own Time *Colley Cibber*

The Trial of Colley Cibber, for writing a book entitled "The Life of Colley Cibber," etc.

A Musical Dictionary, being a Collection of Terms and Characters, as well Ancient as
Modern, including the historical, theoretical and practical parts of Musick, as also an
Explanation of some Parts of the Doctrine of the Ancients.....*James Grassineau*

Translation of Brossard's "Dictionnaire de Musique," published at Paris, 1703; the most complete
work of the kind published in England before the middle of the eighteenth century. Prefixed are recom-
mendations signed by Pepusch, Greene, and Galliard.

Foundation of an Arch of Triumph, on which the Lives, the Works, and the Merits of the
most able chapel-masters, composers, learned Musicians, etc., are to appear.
.....*John Matheson*

Contains a notice of Handel of much value.

The Art of playing the Violin *Francesco Geminiani*

The first critical treatise on the Art of Playing the Violin published in England, and one occupying
an important place in the literature of the Instrument. Amongst advocated technical matters previously
unregarded is holding the violin on the left side of the tail-piece, and shifting carried up to the seventh
position.

1742.

Guida Armonica o Dizionario Armonico; being a sure Guide to Harmony and Modulation,
in which are exhibited the various combinations of Sounds, progressions of harmony,
ligatures, and cadences, real and deceptive *Francesco Geminiani*

Burney, while commending this book, says, "It appeared too late ; for though there are many combinations, modulations, and cadences, that would open the mind and enrich the memory of a young student in harmony, he (Geminiani) promised too much ; and his authority in the Kingdom was diminished by new music and new performers, as well as by his own frequent change of sentiment."

Observations on the Florid Song, or Sentiments of the Ancient and Modern Singer
..... *John Ernest Galliard*

A translation of Pietro Francesco Tosi's "Opinioni di Cantari Antichi di Moderni," published at Bologna in 1723. Signor Mazzucato, in Grove's "Dictionary of Music," says,—“It is a practical treatise on Singing, in which the aged teacher embodies his own experience and that of his contemporaries, at a time when the Art was probably more thoroughly taught than it has ever been since. Many of its remarks would still be highly useful.”

Ancient British Musick : or a Collection of Tunes never before published : an Historical Account of the Rise and Progress of Musick among the Ancient Britons
..... *John Parry and C. Williams*

Sonorum doctrina rationalis et experimentalis, etc. (Dublin).....*Stephen Hales*

A series of articles on the Nature of Sounds, extracted from the works of Newton and other celebrated authors.

circa 1742.

Account of one who had no Ear to Musick naturally singing several Tunes when in a delirium *Phillip Dodderidge*

The Propriety and Usefulness of Sacred Musick, a Sermon on I. Chron. xvi. 39, 40, 42.
..... *William Taswell*

1743.

A Sermon preached at Worcester at the Meeting of the Three Western Choirs in September, 1743 : a discourse on the Musick of the Church on the occasion of the performance of Handel's oratorio, "Athalia",*Daniel Brooke*

The Universal Harmony, containing the whole Book of Psalms *William T'Ansur*

1744.

Three Treaties : Musick, Painting, and Poetry *James Harris*

In the treatise on Music, the Art is regarded as having for its prime object the imitation of nature.

Art of Dancing, with Dances and their Musick : composed by himself ...*Kellom Tomlinson*

1745.

An Oration on the Usefulness of Dramatic Interludes in the Education of Youth. Translated from the Latin of Mr. Werenfels, by whom it was spoken before the Masters and Scholars of the University of Basil..... *William Duncombe*

1746.

Enquiry concerning the respective Velocities of Electricity and Sound..... *William Watson*
Printed in the Philosophical Transactions.

A new Musical Grammar : or the Harmonical Spectator *William T'Ansur*

This work forms a portion of a collected series of Instructions by a Master who dubbed himself "Musico-Theorico ; Professor, Corrector, and Teacher of Church Music, above 50 years."

Paper on the Ancient Genera.....*J. C. Pepusch*

Printed in the Philosophical Transactions, July, 1746. Burney says,—“The sole ambition of Pepusch, during the last years of his life, seems to have been the obtaining the reputation of a profound theorist. He constantly refused to join in the general chorus of Handel's praise. After playing a Lesson of Handel to him at the Charter-house, in the year 1747, I was sufficiently young and ignorant of the world to ask him, how he liked that master's work ? When all the answer I could obtain from him, to my silly question, was that he thought him 'a good practical musician.'”

The Use and Importance of Musick in the Sacrifice of Thanksgiving, a Sermon preached at Worcester at the Meeting of the Choirs of Worcester, Hereford, and Gloucester
.....*Thomas Morell*

1747.

Rules for playing in a true Taste on the Violin, German Flute, Violoncello, Harpsichord ; particularly the Thorough-Bass, exemplified in a variety of Compositions
..... *Francesco Geminiani*

Burney says this book was too soon for the present times. Geminiani says in his preface "Those who study with an intent to please should know the *Fort* and the *Feble* of their Instrument, in order to avoid the Error of him, who laboured for a long While to be able to Sing, Play and Dance three different Airs at once ; and being presented to Lewis XIV. for a wonderful Person, that Monarch after having seen his Performance, said, '*What this man does may be very difficult, but is not pleasing*' . . . He who accompanies should by no means play the part of the Person who sings or Plays, unless with an intention to instruct or affront him."

A Demonstration of the Possibility of making a Machine that shall write Extempore Voluntaries or other pieces of Musick, as fast as any Master shall be able to play them upon an Organ, Harpsichord, etc.— *Creed*

Printed in the Philosophical Transactions.

1748.

Critical Reflections on Poetry, Painting, and Musick, with an Inquiry into the Rise and Progress of the Theatrical Entertainments of the Ancients. Translated into English by *Thomas Nugent*, from the fifth edition, revised, corrected, and enlarged, by the Author.....*The Abbe du Bos*.

A good and comprehensive treatise in 3 volumes, the original published in 1719. The sections chiefly relating to Music are chapters xlv, xlvi, and xlvii, of vol. 1, and chapters i to ix in vol. 3.

A short Explication of such Words or Terms as are made use of in Musick.

Treatise on the Ear : translation from the French of *M. Verney*.

The Case of our present Theatrical Disputes fairly treated*James Rolph*

1749.

Reflections on Ancient and Modern Musick, with its Application to the Cure of Diseases ; with an Essay on the difference of Ancient Musick from Modern Music
..... *Richard Brocklesby*

An Essay on the Power of Numbers and the Principles of Harmony *John Mason*

Sermon preached at the Opening of the Organ in the Parish Church of St. Neot's, Huntingdon, Sep. 26, 1749 *Edward Owen*

The Efficacy and Importance of Musick, a Sermon preached at Worcester at the Meeting of the Three Choirs *William Hughes*

Harmonics, or the Philosophy of Musical Sounds.....*Robert Smith*

A treatise embracing the philosophical principals of harmonics, and advocating an equal temperament system of tuning the harpsichord and other instruments. Fétis says that in no other work has the theory of intervals and divers systems of temperament been so profoundly treated as it is in Smith. This is a judgment pronounced half a century ago ; later writers, however, while refusing acceptance of some things in the "Harmonics," do not hesitate in acknowledging the value and significance of the work. A second edition, with an Appendix more explicitly demonstrating the properties of the periods, beats, and harmony, of imperfect consonances, was published in 1759.

A General History of the Stage.....*William Rufus Chetwood*

Chetwood was for many years prompter at Drury Lane. In the dedication of his "History," he says "Though my enemies have beat me to the pit (as Brutus said) yet, thank heaven, some few friends have interposed and prevented me falling in." Steevens calls Chetwood "a blockhead and a measureless and bungling liar."

1750.

- The Psalm-Singer's Compleat Tutor and Divine Companion.....*Thomas Moore*
- The Art of Accompaniment; or a new and well digested Method to learn to perform the Thorough-Bass on the Harpsichord *Francesco Geminiani*
- Treatise on Memory..... *Francesco Geminiani*
- The Art of Playing the Guitar *Francesco Geminiani*
- A sett of new Psalms and Anthems, in four parts, and an Introduction to Psalmody *William Knapp*
- The author of this Collection was the composer of the still well-known and highly approved tune "Warham."
- Collection of Tunes in various Airs, with a Scheme for supporting the Spirit and Practice of Psalmody in Congregations.....*John Taylor*

1751.

- Harmony in Revolt: an Epistle to George Frederick Handel, by Hurlothrumbo Johnson, Esq.....*John Arbuthnot*
- A short Account of the Twelve Modes of Composition, and their Progression in every Octave *Johann Christoph Pepusch*

Advertised for publication, but as far as is known never printed. Pepusch died in 1752.

The Art of Composing Musick by a Method entirely new, suited to the meanest Capacity.

The "Monthly Review" says this work was intended as a satire on a modern composer of music, but it does not say who the composer was.

1752.

- An Essay on Musical Expression.....*Charles Avison*

The first part of this book contains sections on the force and effects of music, and the analogies between music and painting: the second part, on musical composition, contains sections on the too close attachment to air and neglect of harmony, on the too close attachment to harmony and neglect of air, and on musical Expression as far as it relates to the composer: the third part, on musical Expression as it relates to the performer, contains sections on the expressive performance of music in general, and on the expressive performance of music in parts.

- Remarks on Mr. Avison's Essay on Musical Expression.....*William Hayes*

A somewhat severe criticism of Avison's Essay, to some extent establishing the fact that the writer thereof [Avison] was not profoundly scientific.

- A Reply to the Author of "Remarks on the Essay on Musical Expression," in a Letter from Mr. Avison to his Friend in London.....*Charles Avison*

On the title-page of his "Reply" Avison quotes from Morley's "Introduction:"—"If any man, either from malice, or for Ostentation of his owne Knowledge, or for Ignorance, do either hugger-mugger, or openly calumniate that which either he understandeth not, or then maliciously wresteth to his owne sense, hee, (as Augustus said of one who had spoken evill of him) shall find that I have a tongue also; and that Me remorsurum petit." Whether Mr. Avison or Dr. Hayes got the better in the arguments, may perhaps be decided just as judgment is influenced by partiality for scientific or æsthetical qualities in art.

- A Letter to the Author [Charles Avison] concerning the Musick of the Ancients *John Jortin*

Published as an Appendix to the second edition of Avison's "Essay on Musical Expression."

1753.

- A Scheme for having an Italian Opera in London of a New Taste.

In ridicule of the then existing Opera.

Campanalogia Improved, or the Art of Ringing Made Easy.

The Voice of Discord: or, The Battles of the Fiddles: An History of a Sedition and Unnatural Attempt upon the Lives and Properties of Fifty Singers and Fiddlers.

The "Monthly Review" says this is probably by the Author of "A Scheme for having an Italian Opera in London."

The Pleasures of Gratitude and Benevolence improved by Church Musick: a Sermon preached at Hereford, September 12, at the Anniversary Meeting of the Cathedral Choirs of Hereford, Gloucester, and Worcester *William Parker*

David's Harp well Tun'd: or a Book of Psalmody. Containing variety of Psalm Tunes, both for the common and the particular measures; with chanting Tunes for the Te Deum, etc., likewise the Order of performing Divine Service, etc., with an Introduction *Robert Barber*

circa 1753.

Appeal to the Public, printed for the Authoress *Signora Regina Mingotti*

Was followed by a second Appeal.

The Spiritual Man's Companion, or Pious Christian's Recreation, containing an Historical Account of Musick, etc. *Israel Holdroyd*

1754.

The Tuner; containing Musick for every Subject, to wit, Jews, Christians, Playhouse Managers, Bishops, Unmarried Ladies, etc.; with an elegant Frontispiece.

Sadler's Muses' Delight: an accurate Collection of English and Italian Songs, Cantatas, and Duets, set to Musick for the Harpsichord, German Flute, Violin, etc., with Instructions for the Voice, Violin, Harpsichord or Spinet, German Flute, Common Flute, Hautboy, French Horn, Bassoon, and Bass Violin: also a compleat Musical Dictionary, and several hundred English, Irish, and Scotch Songs, without the Musick. (Liverpool).

The Royal Melody Compleat, or the New Harmony of Zion *William T'Ansur*

1755.

Two Dissertations on the Theatres; with an Appendix, in three parts. The whole containing a general View of the Stage, from the earliest time to the present: with many curious Anecdotes relative to the English Theatre never before published; and Remarks on the Laws concerning the Theatre. *Theophilus Cibber*

The present State of the Arts in England *Roquet*

Contains remarks on the music and Concerts of London, and on the characters of the principal performers in Great Britain and Ireland,

True Presbyterian, or a brief Account of the New Singing, its Author, and Progress in general. *Gideon Duncan*

circa 1755.

The Royal Psalmist Compleat. *William T'Ansur*

1756.

Musick a rational Assistant in the Duty of Praise when united with Charity: a Sermon preached at Hereford at the Festival of the Choirs of Hereford, Gloucester, and Worcester *Digby Cotes*

The Psalm-singer's Pocket Companion, containing a variety of the best English Psalm Tunes, suited to the different metres in the Scotch versions of the Psalms of David ; set in three and four Parts. Likewise all the Tunes that are usually sung in most parts of Scotland ; with a plain and easy Introduction to Musick (Glasgow) *Thomas Moore*

An Account of an Echo in Scotland, which repeated three several times distinctly a Tune of eight semibreves sounded from a trumpet*Thomas Moray*

Printed in the Philosophical Transactions.

Essay on the Origin of Human Knowledge*Nugent*

Translation from the French of the Abbe de Condellac, containing remarks on the early Development of Music.

Rudiments of Musick : or a short and easy treatise on that subject ; to which is added a Collection of the best Church Tunes, Canons, and Anthems (Edinburgh)*Robert Bremner*

A good treatise, containing timely remarks on church music, at a period when the art was in a corrupt state.

New Musical Grammar and Dictionary (third edition).....*William T'Ansur*

1757.

Sixty-six Lessons for the Cetra or Guittar in every Key *G. B. Marella*

Thorough-Bass made easy : or practical Rules for finding and applying its various Chords with little Trouble ; together with variety of examples in Notes, showing the manner of accompanying Concertos, Solos, Songs, and Recitatives (Edin.)...*Nicolo Pasquali*

At the end of this book there are two songs and a Cantata in four movements with the harpsichord accompaniments printed in full, not as figured basses. These pieces shew that the now universal method of printing accompaniments for keyed instruments came into use much earlier than is generally supposed.

Art of Fingering the Harpsichord.....*Nicolo Pasquali*

The license for printing these works was granted to Pasquali in 1750, but it is supposed they were not published till 1757, the year of the author's death.

Explanation of the Ocular Harpsichord..... *L. B. Castel*

1758.

An Humble Address to the Public ; together with some considerations on the present critical and dangerous state of the Stage in Ireland. Reprinted from the Irish Edition.....*Thomas Sheridan*

A Letter from *M. Rousseau* of Mr. D'Alembert of Paris, concerning the Effects of Theatrical Entertainments on the Manners of Mankind.

Translated from the French.

1759.

Sacro Concerto, or the Voice of Melody, containing an Introduction to the Grounds of Musick, also forty-one Psalm Tunes and ten Anthems ; some of them being suited to various occasions, etc, the whole being entirely new and never before in print*Benjamin West*

Lessons on the Practice of Singing, with an Addition of the Church Tunes, in four parts, and a Collection of Hymns, Canons, Airs, and Catches, for the Improvement of Beginners (Edinburgh).....*Cornforth Gilson*

The year 1759 is a memorable one in musical history. On the 18th of April Handel died ; and during the nearly half-century he lived and worked here music assumed new characteristics and increased importance. The one hundred volumes of his works (as published or about to be published by the German Handel Society) represent an era and a school unparalleled in the annals of art. During the Handelian period Greene, Croft, Boyce, Arne, and others, raised English music to a position such as had not been

secured for it since the time of Purcell. The artistic vitality imparted by Handel was never lost, and after he produced his latest works, Linley, Shield, Storace, Battishill, Arnold, Webbe, the Wesleys, Callcott, Attwood, Crotch, Bishop, and others, helped to develop a school all the more worthy of honourable mention because it was distinguished by national characteristics, and at the same time was fairly eclectic.

A View of the Stage *Samuel Derrick*

Published under the name of John Wilkes.

1760.

L'Arte Armonica; or a treatise on the Composition of Musick, in three books, with an Introduction on the History and Progress of Musick, from its Beginning to this Time. Written in Italian and translated into English under the Eye of the Author *Georgio Antoniotto*

According to Fetus, Antoniotto had little knowledge of the matters he undertook to write about. Hawkins say of "L'Arte Armonica," "this, in the opinion of some very good judges, is a work of merit."

Sermon preached at Gloucester, at the Anniversary Meeting of the Cathedral Choirs of Gloucester, Worcester, and Hereford *Benjamin Newton*

An Explanation of the Modes or Tones of the Ancient Grecian Musick.... *F. H. E. Styles*

Printed in the Philosophical Transactions,

Memoirs of the Life of the late George Frederick Handel: to which is added a Catalogue of his Works, and Observations upon them *John Mainwaring*

Although this book, Published one year after Handel died, contains a fairly good sketch of his career, it is not free from errors, an important one being the now satisfactorily refuted statement that "The Messiah" was first performed in London.

The Complete Musician: Introduction to Monthly Melody, or Polite Amusement for Gentlemen and Ladies; being a Collection of Vocal and Instrumental Musick, composed by *Dr. Arns*.

The Psalm-singer's Jewel, or Useful Companion *William T'Ansur*

Cathedral Musick: being a Collection in Score of the most valuable and useful Compositions for that Service, by the several English Masters of the last Two-hundred Years. *William Boyce*

The first volume of this noble collection of Services and Anthems was published in 1778. The work was originally projected by Dr. Greene, who selected a number of examples, but was unable, through failing health, to carry out his intentions. He therefore bequeathed his materials to Dr. Boyce, to whom and to Dr. Greene English musicians are indebted for one of the finest collections of native musical art. Services by Tallis, Morley, Farrant, Bevin, Gibbons, Child, Rogers, Blow, Aldrich, Byrd, and Purcell, and Anthems by Bull, Humphrys, Wise, Purcell, Blow, Turner, Clark, Locke, Weldon, Creighton, Croft, Aldrich, Goldwin, Lawes, King Henry the Eighth, Tallis, Tye, Farrent, Orlando Gibbons, and Batten, are included, and in the second edition, published in 1788, by John Ashley, are an excellent memoir of Dr. Boyce, and succinct accounts of the several composers represented. The first volume contains the first edition of Tallis's Service, with the Preces, Chant for the Psalms, Te Deum, Benedictus, Chant for the Creed of St. Athanasius, Responses, Litany, Kyrie eleison, Nicene Creed, Sanctus, Gloria in excelsis, Magnificat, and Nunc Dimittis.

A Letter to Mr. Foote, occasioned by his Letter to the Rev. Author of the Christian and Critical Remarks on "The Minor," containing a Refutation of Mr. Foote's Pamphlet, and a full Defence of the Principles and Practices of the Methodists, by the Author of the Christian and Critical Remarks.

1761.

Description de la Tuba Stentorophonica, ou porte-voix *Samuel Morland*

Fetus says, "The experiments made in the presence of Charles II. proved that Morland had discovered this instrument at the same time with Kircher (at Rome). Morland died in 1697. The result of his discoveries was not published in England till 1761.

History of the Theatres of London and Dublin, from the year 1730 to the present time ; to which is added an Annual Register of all the Plays, etc., performed in the Theatres-Royal in London, from the year 1712. With occasional Notes and Anecdotes.....*Benjamin Victor*

Continued in 1796 by *W. C. Chamberlain Oulton*.

Observations, Good or Bad, Stupid or Clear, Serious or Jocular, on Samuel Foote's Dramatic Entertainment, entitled "The Minor," by a *Genius*.

1762.

A Treatise on the Art of Dancing*Sir John Gallini*

The bibliographer Robert Watt, says "This treatise was very popular for some time, even as a literary performance : until, unfortunately for Sir John, all the historical part of his publication was discovered in a work of M. Canusac, published at the Hague, 1754."

Instruction for Playing on the Musical Glasses, with a copper-plate representing the Order and Manner of placing the Glasses ; with such Directions for performing on them, that any person of a musical turn may learn in a few days, if not a few hours*Miss Ford*

An Accurate Method to Attain the Art of playing the Violin : translation of a work printed at Amsterdam, 1762.

Observations on the Present State of Musick and Musicians ; containing a Scheme for Erecting and Supporting a Musical Academy*John Potter*

The Psalm-singer's Delightful Pocket Companion. Containing a plain and easy Introduction to Psalmody, and an Introduction explaining more at large the grounds of Musick in general. Illustrated with great variety of Tables, Scales, and Initial Lessons (Glasgow)*Thomas Moore*

Essay on Poetry and Musick as they affect the Mind (Edinburgh)*James Beattie*

Instructions for playing the Harpsichord ; Thorough-Bass fully explained ; and exact Rules for tuning the Harpsichord*Robert Falkner*

A Postscript to Smith's Harmonics, upon the changeable Harpsichord, a perfect Instrument.....*Robert Smith*

Observations on the Correspondence between Poetry and Musick*Daniel Webb*

Parochial Musick Corrected : containing Remarks on Psalmody in Country Churches : on the ridiculous and profane manner of Singing by Methodists ; on the bad performance of Psalmody in London and Westminster, with Hints for its Improvement ; to which is added a scarce and valuable collection of Psalm Tunes, composed on purpose for this work by some of the principal Organists in London... *William Riley*

1763.

A Persuasive to the Enlargement of Psalmody (Glasgow)*Robert Findlay*

Dissertation on the Rise, Union, and Power, the Progressions, Separations, and Corruptions, of Poetry and Musick, to which is prefixed, "The Cure of Saul," a Sacred Ode. *John Brown*

"This Dissertation," says Fetus, "is full of correct views and very judicious observations. It is the work of an artist, in no way resembling works of the same kind, which abound in useless declamation."

Some Observations on Dr. Brown's "Dissertation on the Rise," etc., in a Letter to Dr. B.

The Grounds of Musick (Edinburgh) *John Girvan*

Cyclomathesis, or an easy Introduction to the several Branches of the Mathematics
..... *William Emmerson.*

A work in 14 volumes, published between 1763 and 1770; the thirteenth volume containing a treatise on music.

1764.

Remarks on the "Observations on Dr. Brown's 'Dissertation,' " in a letter to the Author
of the Observations..... *John Brown*

Observations sur l'Italie et sur les Italiens, par deux gentilshommes Suedois. 3 vols.
..... *Pierre Jean Grosley*

Contains a precis of the History of Music and much information about the Modern Music of Italy. A German translation appeared in 1766, and from this John Adam Hiller extracted the historical Essay, and reprinted it in three numbers of his "Woehentliche Nachrichten und Anmerkungen die Musik betreffend," for the year 1767.

1765.

Thoughts on the Importance of the Sabbath; also on the Use and Advantages of Musick
..... *Jonas Hanway*

An Introduction to Singing; or, the Rudiments of Musick, to which is added a complete
set of Practical Lessons, together with a Collection of the best and most useful
Psalm Tunes and several Anthems by Eminent Masters *J. Hewett*

An Ode on St. Cecilia's Day, adapted to the Ancient British Musick, viz.—the Salt-box,
the Jew's Harp, the Marrow-bones and Cleaver, the Humstrum or Hurdy-gurdy,
&c., with an Introduction giving some account of these truly British Instruments
..... *Bonnell Thornton*

A humorous burlesque, commended by Dr Johnson.

The Royal Melody Complete, or the New Harmony of Sion: containing an Introduction
to the Grounds of Musick, with many Fuging Chorus's and Gloria Patris, Services,
Chants, Hymns, Anthems, and Canons, many never before printed, by the greatest
Masters in the World. The whole in 2, 3, 4, 5, 6, 7, and 8 parts according to the
Nicest Rules, correctly set in Score, with a Preface on Church Musick shewing the
Beauty and Excellence thereof *William T'Ansur*

Has a full length portrait of T'Ansur sitting at a table.

An Essay upon Tune, being an Attempt to Free the Scales of Musick and the Tune of
Instruments from Imperfection *Francis Kelly Maxwell*

Part I of the Fiddle. Part II of the Organ.

The object of the author was to bring about the adoption of equal temperament in the tuning of
instruments: but at the time he wrote his arguments were condemned as being based upon an error.

A Rattle for Grown Children; containing Odes, Cantatas, Medleys, Songs, and Catches
..... *Ycung D'Urfey*

Companion to the Play-house *David Erskine Baker*

This useful History of the Stage, was re-published in 1782 as "Biographia Dramatica."

Rules necessary to be observed by all Cathedral Singers in the Kingdom. *William Hayes, jun.*

Printed in the Gentleman's Magazine.

Thoughts on the Use and Advantages of Musick and other Amusements most in esteem for
the Polite World, and the means of improving them to make our Happiness and our
Pleasures but one Object; in nine Letters; in Answer to a Letter relating to
modern Musical Entertainments.

1766.

A Discourse on Musick ; chiefly Church Musick : occasioned by the opening of the New Organ in St. Peters' Church, Liverpool.....*John Brekell*

Two Essays on the Theory and Practice of Musick (Dublin)*John Trydell*

A Collection of Church Musick : consisting of new sets of the common Psalm Tunes, with some other Pieces : adapted to the several metres in the Version authorized by the General Assembly. Composed with a View to render the just performance of each part more easy to Learners ; and the united effect of the whole more full and pathetic : and also to exemplify some new Discoveries in the Scale of Musick. Principally designed for the use of the University of Glasgow (Glasgow)*John Holden*

Essay on the Origin of the Musical Waits at Christmas.

A Poem to the Memory of the celebrated Mrs. Cibber*George Keate*

1767.

History of the Rise and Progress of the Charitable Foundations at Church Langton ; together with the several Deeds of Trust..... *William Hanbury*

The author of this work, Rector at Church Langton, successfully devoted himself to horticulture and tree planting, and by so doing amassed a considerable fortune. Passionately fond of music, he employed his means for the establishment of Oratorio performances at Langton, Leicester, and Nottingham ; but after five years, disputes with the conductor, William Hayes, arose, and Hanbury's charitable and artistic schemes came to an end. The bibliographer, Thomas Watt, commends the Church Langton History as interesting and circumstantial. It certainly throws light on matters relating to Church music.

Essay on the Opera *Francois Algarotti*

An English translation of a learned Essay published in Italian in 1763, in German in 1772, and in French in 1773. The author was renowned as a philosopher and a mathematician, and was one of the most cherished friends of Frederick the Great, Voltaire, and other prominent personages of his time.

A short Introduction to Vocal Musick..... *Granville Sharp*

1768.

Lyric Musick revived in Europe, a critical Display of Opera in all its Revolutions.

Account of the Manners and Customs of Italy *Joseph Baretti*

Contains interesting details about the Opera.

Anecdotes of the five Musick Meetings on Account of the charitable Foundations at Church Langton, in which many misrepresentations and gross falsehoods, contained in a book entitled "The History of the above Foundations," are fully detected and confuted, upon indubitable evidence *William Hayes*

1769.

Dictionary of Terms and Characters made Use of in Musick*James Grassineau*

A re-print of the work published in 1740, with the additions of an Appendix taken from Rousseau.

Observations on the Correspondence between Poetry and Musick ; by the Author of an Enquiry into the Beauty of Painting *Daniell Webb*

1770.

A Treatise on Singing.....*James Nares*

James Nares also published "Il Principio : or, a regular Introduction to playing on the Harpsichord or Organ, said in Grove's Dictionary to be the first set of progressive lessons published on a systematic plan.

Dictionarium Musicae, being a complete Dictionary, or Treasury of Musick, containing a full explanation of all the Words and Terms made use of in Musick, both speculative, practical, and historical.....*John Hoyle*

Epistola Physiologica Inauguralis de Elementariis Musicæ Sensationibus (Edinburgh)
..... *Louis Odier*

Odier was a learned physician, by birth a Swiss; but his treatise on Music was condemned for its inaccuracies by the eminent acoustician, Chladni.

Archeologia.....*Samuel Pegge*

Vol. i contains Observations on Dr. Percy's Account of Minstrels amongst the Saxons.
Vol. iii (published 1774) contains a Letter to Dr. Percy on the Saxon Minstrelsy.

An Essay towards a rational System of Musick*John Holden*

This book is in two parts. The first contains the elements of practical music; the second the theory of the science. Living when Rameau's harmonic theory was obtaining general recognition, it was difficult for Holden not to be carried away by the plain advantages of the fundamental-bass system set in vogue by the French theorist. There are, however, statements in Holden's book concerning the progression of the notes of the scale from the tonic which cannot be accepted, but which are more worthy of acceptance than what is found in most of the musical treatises of the time. "The writer of the 'Essay towards a rational System of Music,'" says Fetis, "deserves praise for having perceived that the science of harmony cannot result solely from the constitution of isolated concords, and that the succession of these concords exercises a great influence on their various modifications. As to the mechanism of these modifications, Holden knew nothing."

Cleomathesis, on Introduction aux diverses branches des Mathematiques...*William Emerson*

Contains sections on Acoustics and the Mathematical theories of Music.

Introduction to the Art of Singing *Caleb Ashworth*

The author was a Baptist Minister at Daventry, and his "Introduction" was prefixed to a collection of Tunes published for the use of his congregation.

A Letter from the late Signor Tartini to Signor Maddalina. Translated from the Italian in English by *Charles Burney*.

Tartini's Letter is dated March 5, 1760. It is primarily directed to bowing, and secondly to the method of acquiring a good shake. It shows how completely the famous composer understood the genius of his Instrument, and the essentials of the loftiest style of playing.

An Account of the Institution and Progress of the Academy of Ancient Musick *John Hawkins*

A complete Dictionary of Musick, consisting of a copious Explanation of all the Words necessary to a true knowledge and understanding of Musick. Translated from the French of J. J. Rousseau, published at Geneva, 1767 *William Waring*

Account of a very remarkable Young Musician. In a Letter from the Honourable *Daines Barrington* to Mathew Maty.

The Young Musician, the subject of this Letter, which was printed in the Philosophical Transactions for 1770, was Mozart. Daines Barrington gives a sketch of the afterwards famous composer, from the time when he was but four years of age, up to the time of writing.

A short but full Account of the Grounds and Foundation of Musick, particularly of the real existence of the Natural Notes of Melody*John Harrison*

Introductory Lessons on Singing, particularly on Psalmody, to which are annexed several Psalm Tunes.

Practical Treatise on Singing and playing with just Expression and real Elegance.
.....*Anselm Bayley*

The Sacred Singer: containing an Essay on Grammar, the requisites of singing Cathedral Compositions, etc.*Anselm Bayley*

Works of an educated accomplished musician, who gained substantial fame by writing on theological as well as artistic subjects.

The Present State of Musick in France and Italy: or the Journal of a Tour through those countries, undertaken to collect materials for a General History of Musick.
..... *Charles Burney*

During six months, from June to December, 1770, Dr. Burney visited Paris, Lyons, Geneva, Turin, Milan, Naples, Rome, Venice, Florence, and other important centres of musical art, and collected nearly four-hundred scarce books on the subject of music. In his interviews with the famous masters, Padre Martini, Galuppi, Gretry, and others, he obtained an amount of valuable information of peculiar interest. For the student of musical history Dr. Burney's French and Italian Touring Journal is inestimable.

Melodia Sacra, or the Devout Psalmist's new Musical Companion *William T'Ansur*

1771.

A Letter to James Bain, occasioned by his Sermon entitled The Theatre licentious and perverted; or Strictures on the Doctrine lately insisted on against Samuel Foota.

Sermon on Opening a Church and Organ *Robert A. Bromley*

Physiological Disquisitions, or Discourses of the Natural Philosophy of the Elements; on Matter, on Motion, on the Elements, on Fire, on Air, on Sound, on Musick, etc.
..... *William Jones*

Principles and Power of Harmony; a Commentary on Tartini's Treatises on Musick
..... *Benjamin Stillingfleet*

This book is an analysis or abridgement of two works by Tartini published in Italy in 1754 and 1767 respectively. Tartini is generally credited with being the discoverer of the interesting acoustical phenomena, called by some grave harmonics, by others third sounds, resultant tones, and combinational tones. Upon the existence of these sounds, Tartini based his theory; and although the science of acoustics as it was understood in the middle of the eighteenth century did not allow the great Italian violinist to work out his statements, what he did speaks much for his intellectual attainments and for his patient devotion to the most abstruse branches of his favourite art. Tartini's theories were objected to by many of his contemporaries, but the researches of Helmholtz and others have established the fact that they were partially at least correct.

Institutes of Musick, or easy Instructions for the Harpsichord with pleasing Lessons, properly fingered *Edward Miller*

An immense success was at once obtained by this book, and in a few years it passed through many editions. It was of greater value than most of the earlier works of the kind, and it secured for a time proportionate recognition. It now altogether belongs to the things of the past.

1772.

The Life of *Anthony à Wood*, from the year 1633 to 1672, written by himself, and published by *Mr. Thomas Hearne*. Now continued to the time of his death from authenticated materials. The whole illustrated with Notes and addition of several curious original papers, never before printed. (Oxon.)

Elements of Musick displayed; or, its Grammar and Groundwork made easy *William T'Ansur*

1773.

The Hertfordshire Melody, or Psalm-singer's Recreation: being a valuable Collection of Psalms, Hymns, Anthems, etc., on various occasions: to which is prefixed a new, concise, and easy Introduction to the Art of Singing, and a copious Dictionary of Terms made use of in Music *John Ivery*

History of the Scottish Stage, from its first establishment to the present Time.... *John Jackson*

The present State of Music in Germany, the Netherlands, and the United Provinces: or, the Journal of a Tour through those Countries, undertaken to collect Materials for a General History of Musick..... *Charles Burney*

The Tour of which this book is the fruit was commenced in July, 1772. Dr. Burney visited Brussels, Antwerp, Cologne, Frankfort, Munich, Vienna, Prague, Dresden, Leipzig, Berlin, and many other cities, forming friendships with members of the Bach family, J. A. Hiller, and other masters, who furnished him with numberless details about the early and later state of Music.

The Power of Musick, and the particular Influence of Church Musick: a Sermon preached in the Cathedral Church of Worcester, at the Meeting of the Choirs of Worcester, Hereford and Gloucester, September, 1773 *John Rawlins*

- Vocal Sounds *Edward Search*
- Experiments and Observations on the Singing of Birds..... *Daines Barrington*
- The Stage the High-Road to Hell : being an Essay on the Pernicious Nature of Theatrical Entertainments, etc.; the whole enforced by the best Authorities, Ancient and Modern.
- The Origin of the English Drama, illustrated in its various Species, viz.—Mystery, Morality, Tragedy, and Comedy, by specimens from our earliest writers. With explanatory notes. (Oxford).....*Thomas Hawkins*
- Letter to John Fielding on the suppression of the Beggar's Opera...*William Augustus Miles*

1774.

- Musical Travels through England, by Joel Collier, Licenciate in Music *John Lawrence Bricknell*

A satire upon the musical Continental Tours of Dr. Burney. Madame D'Arblay, in the Memoirs of her father, speaks of it as a ludicrous parody, which, "though executed with burlesque humour, obtained but the laugh of a moment, without making the shadow of an impression to the disadvantage of the tourist," [Dr. Burney.]

- A Plan for a Musick School *Charles Burney*

In outline, Dr. Burney's plan was the establishment of an English Conservatorio, similar to those of Naples and Vienna, in connection with the Foundling Hospital. The proposals were at first received with approval, but ultimately they were rejected on the ground that Music was an art of luxury, and that children of the Foundling Hospital were all meant to be educated as plain but essential members of the community.

- Essay on the Harmony of Languages, etc.....*John Mitford*

Contains remarks on the union of Poetry and Music.

1775.

- An Essay on Psalmody, with a Collection out of the Book of Psalms, suited to every Sunday in the Year (with Remarks on the Psalms) *William Romaine*

- Account of a Musical Instrument, which was brought by Captain Fourneaux from the Isle of Amsterdam in the South Sea in the year 1774. Also, Remarks on a large System of Reed Pipes, from the Isle of Amsterdam, with some Observations on the Nose Flute of Otaheitee*Joshua Steele*

Two papers published in the Philosophical Transactions.

- The New Musical and Universal Magazine ; consisting of the most favourite Airs, Songs, etc., as performed at all Public Places, adapted for the G. Flute, Violin, Guitar, and Harpsichord. Also, are included 16 pages of Letter-press of amusing and agreeable subjects. Calculated for the Lady, Gentleman, or Musician.

Apparently four volumes only printed ; some significance attaching thereto because the work was probably the first periodical published in England in which literature and music were combined.

- Prosodia Rationalis : or, an Essay towards establishing the Melody and Measures of Speech to be expressed and perpetuated by Symbols*Joshua Steele*

The symbols invented by Steele, consist, with respect to notation, of a large stave of five lines, of which the spaces are sub-divided into four or five degrees for intonations less determined than those of song, in order to give to the accents of declamation a character somewhat more analogous to those of speech. Curves and oblique lines directed to the right or to the left determine the intonation by the points of the stave where they end ; and signs of duration, borrowed from musical notation, touching by a vertical line one of the points of the curve, mark the accent with the degree of intonation proper to it, and determine its duration. "This system," say Fétis, "is ingenious ; and might perhaps be employed for elementary teaching of oratory."

- Description concerning such a mechanism as will afford a nice and true mensuration of time : also an Account of the Discovery of the Scale of Musick*John Harrison*

circa 1775.

Comparative View of the English, French, and Italian Schools, consisting of Airs and
Glees composed as examples of their several manners *John Abraham Fisher*

1776.

The Art of Ringing Improved : with Plain and Easie Rules to guide the Practitioner in the
Ringing of all sorts of Changes. To which is added a great variety of new Peals.

A General History of Music from the earliest ages to the present period. Vol. 1. ✓
..... *Charles Burney*

In the preface to the first volume of his "History of Music," Dr. Burney thus refers to his reasons for writing it :—"If it be asked why I entered on so arduous a task, knowing the disadvantages I must labour under, my answer is, that it was neither with a view to rival others, nor to expose the defects of former attempts, but merely to fill up, as well as I was able, a chasm in English literature. I knew that a history of Music was wanted by my countrymen, and I was utterly ignorant that anyone else had undertaken to supply it." The first part of Dr. Burney's first volume, as far as page 186, is occupied by a Dissertation on the Music of the Ancients : following are essays upon Egyptian Music, Hebrew Music, Greek Music, and the Music of the Romans. There are supplementary reflexions on the construction and use of some particular musical Instruments of Antiquity, illustrated by beautifully engraved figures, and by still more beautiful engravings of mythological subjects by Bartolozzi. Dr. Burney's first volume was issued about four months before Hawkins's complete work appeared. The second, third, and fourth volumes were published at later intervals. Charles Burney, besides being a general scholar, had the advantages of the possession of theoretical musical knowledge and considerable practical skill. Dr. Johnson spoke of him as "that clever dog," and he was the intimate friend of Sir Joshua Reynolds, Herschel, Edmund Burke, Garrick, Gibbon, and a host of the literary chiefs of his time.

A General History of the Science and Practice of Music, 5 vols. *John Hawkins* ✓

In his dedication to George the Third and Preface, the author says "The end proposed in this undertaking is the investigation of the principles, and the deduction of the progress of a science, which though intimately connected with civil life, has never been so well understood by the generality, as to be thought a fit subject, not to say of criticism, but of sober discussion. . . . Another end of this work is the settling music upon somewhat like a footing of equality with those which are termed the sister arts ; to reprobate the vulgar notion that its ultimate end is merely to excite mirth ; and above all, to demonstrate that its principles are founded in general and universal laws, into which, all that we discover in the material world, of harmony, symmetry, proportion, and order, seems to be resolvable. The method pursued for these purposes will be found to consist in an explanation of fundamental doctrines, and a narration of important events and historical facts, in a chronological series, with such occasional remarks and evidences, as might serve to illustrate the one and authenticate the other." The first volume of Sir John Hawkins's History contains an excellent preliminary discourse ; the remainder of the volume and the four other volumes giving a history of the science and art up to 1765 or thereabouts. There are a number of Appendices, containing facsimiles of manuscripts and specimens of ancient music. In the body of the work are representative compositions of the most famous masters of the fifteenth and later centuries, and other illustrations necessary for the exposition of the subject. Hawkins was an amateur musician, but if he was deficient in technical knowledge, he was enthusiastic, industrious, and painstaking. His History is one of the two great Musical Histories of which England has reason to be proud. For some time Burney's History was considered superior to that of Hawkins, as is evidenced by the following lines set as a humorous catch by Dr. Calcott :—

Have you Sir John Hawkin's History ?
Some folks think it quite a mystery.
Musick filled his wondrous brain.
How d'ye like him ? is it plain ?
Both I've read and must agree
That Burney's History pleases me.

The early judgment concerning the comparative merits of the two great English Histories, thus poetically expressed, has been, however, of late reversed. That the authors apparently worked independently of each other and on somewhat different lines is not to be regretted. Late research has corrected errors in both works, but historians of the latest time find in Burney and in Hawkins a large amount of useful information. But for the labours of the two enthusiastic Englishmen, students of musical history of all countries would be poorly off.

Malcolm's "Treatise of Musick, speculative, practical, and historical," corrected and abridged
by an eminent musician.

Solfeggi di Scuolo Italiana, con e principi della Musica Vocale *Francesco Falco*

Two Essays on the Theory and Practice of Musick (Dublin) *John Trydell*

1777.

- De Musices effectu in doloribus leniendis aut fugiendis (Edinburgh).....*Campbell*
 The Precentor, or an Easy Introduction to Church Musick*John McLachlan*
 Some Thoughts on the Performance of Concert Musick*Robert Bremner*
 Prefixed to six Quartets by J. G. C. Schetly, a composer whose name is now almost forgotten.

1778.

- Letter to the Rev. Hugh Blair, on the Improvement of Psalmody in Scotland...*James Thornton*
 Rudiments of Musick, with a Collection of Tunes, Hymns, etc. (Edinburgh) *James Thornton*
 Music made easy to every Capacity, in a series of Dialogues; being practical Lessons for the Harpsichord, laid down in a new method so as to render that Instrument so little difficult, that any person may play well, and compose Musick in less than a twelvemonth. Perused and approved by Drs. Boyce and Howard.....*Bemetzrieder*
 Three Essays on Church Musick*B. J. Feyoo-y-Montenegro*
 Translated from the Spanish.
 A Tour in Wales.....*Thomas Pennant*
 Contains interesting and instructive remarks on the Music of the Welsh.
 Euterpe, or Remarks on the Use and Abuse of Musick as a part of Modern Education. Translated from the French.....*Claude Joseph Dorat*

1779.

- A Theoretical Discourse on the Origin of the Sounds of the Octave, on the Production of the two Modes, on the Diesis, on the Flats, and on the Formation of Chords. Translated by Giffard Bernard *Bemetzrieder*
 Dictionary of Musick; translated from the French edition, published at Geneva, 1767 *J. J. Rousseau*
 Treatise on Singing: Translated by *Giffard Bernard**Bemetzrieder*
 Paper on William Crotch, the Infant Musician.....*Charles Burney*
 Printed in the Philosophical Transactions. The child thus reported upon was but three-and-a-half years old. Dr. Burney, having a turn for making bad poetry, thus commemorated his intercourse with the precocious boy:—
 Little Crotch, a phenomenon, now first appeared,
 And each minstrel surprised, howe'er gray was his beard;
 To my learned associates, who write F.R.S.
 Both the why and the wherefore I humbly address;
 And endeavour to shew them, without diminution,
 What truly is strange in this bard Lilliputian:
 What common, what wanting, to make him surpass
 The composers and players of every class.
 A complete Dictionary of Musick; consisting of a copious explanation of all the words necessary to a true Knowledge and Understanding of Musick.....*William Wareing*
 Compleat Psalmist, containing an Introduction to Musick, Chanting Tunes, Psalm Tunes, and Divine Hymns, for 1, 2, 3, 4, and 5 voices.
 Collection of English Songs, in Score, for 3 and 4 voices, composed about the year 1500, taken from MSS. of the same Age, revised and digested by J. S. Smith *John Stafford Smith*
 Contains biographical Notes of some of the Old English composers, and the ancient words of the Songs.

1780.

A complete Treatise of Musick *Bemetzrieder*

A.B.C. Dario Musico (Bath).

The Monthly Review speaks of the anonymous author of this book as "an unfeeling and cancred critic."

Philosophical Observations on the Senses of Vision and Hearing, and a Treatise on Harmonic Sounds *J. Elliott*

The Art of Modulation rendered easy and familiar *Philipp Joseph Fricke*

The author of this work acquired extraordinary skill in performing on the Musical Glasses, and in this capacity he came to London, and settled there, teaching the pianoforte and harmony. Some of his works were published in Germany during his life, but the English translations did not appear till after his death.

Musick in Mourning ; or Fiddlesticks in the Suds ; a Tragi-Comic-Poetical Burlesque, neither in Prose or Rhyme.

Principia della Musica *Salvador Bertezan*

circa 1780.

Musical Phenomena *Charles Clagget*

Descriptive Account of a newly invented Organ (without pipes, strings, glasses, or bells), and other instruments.

1781.

A Collection of Highland Vocal Airs, never hitherto published, to which are added a few of the most lively Country Dances, or Reels, of the North Highlands and Western Isles ; and some specimens of Bagpipe Musick *Patrick Macdonald*

Has a capital instructive preliminary dissertation on Scotch Dance and Song, by Dr. Young.

A brief Account of and an Introduction to eight Lectures on the Science of Musick *Marmaduke Overend*

Miscellanies *Daines Barrington*

Contains reprint of the 1764 Paper on Mozart, and accounts of the early powers of William Crotch, Charles and Samuel Wesley, and Lord Mornington.

On Sound and Musick, No. 5 of a Collection of Physiological Disquisitions..... *W. Jones*

New Lessons for the Harpsichord, containing the Principles of Melody and of Harmony. (Printed in French and English) *Bemetzrieder*

Thirty Letters on various Subjects ; three of them relating to musick. *William Jackson* (of Exeter).

A General History of Music, from the earliest Ages to the present Time. Vol. 2 *Charles Burney*

In the second volume of his History Dr. Burney treats of the Introduction of Music into the Church, and of its Progress there previous to the time of Guido ; of the Invention of Counterpoint and the state of Music from the time of Guido to the formation of the Time-table ; of the formation of the Time-table and the state of Music from that Discovery till about the middle of the fourteenth Century ; of the Origin of Modern languages (Provençal, French, Italian, Cambro-British, English,) to which written Melody and Harmony were first applied, and the general state of Music from the invention of printing about 1450 ; of the state of Music from the invention of printing till the middle of the sixteenth century, including its cultivation in the Masses, Motets, and Secular Songs of that period ; and of the early contra-puntists on the Continent and in England. At the end of his second volume Dr. Burney says,—“We are now arrived at the Reformation, and middle of the sixteenth century ; a period which seems favourable for closing this volume, already more bulky than the first. My original intention was to comprize the whole work in two volumes ; but I soon discovered, with some degree of shame and mortification, that to have bestowed no more pages on *modern* music concerning which we have so much *certain* information than upon the *ancient*, of which so little can now be even conjectured, would be like allowing one volume in a History of England, to the Heptarchy, and only one to all subsequent time.”

Essay on Church Musick, together with a copious collection of those portions of the Psalms of David, Bible, and Liturgy, which have been set to musick and sung as Anthems in the Cathedral and Collegiate Churches of England; published for the use of the Church at York. To which is prefixed a critical and historical Essay on Cathedral Musick (York) *William Mason*

Burney commends this work as containing many remarks that do honour to the refined taste of the Author in all the polite arts; and as a work well worthy the attention of ecclesiastical composers.

An Essay on the Church Plain Chant..... *J. P. Cocklan*

Extract of the Work entitled "Principles of Musick," published at Rome in 1780 as "Principia della Musica"..... *Salvador Bertezen*

An abridgement by the author of a longer work, which Fetis describes as an estimable collection of good critical and historical observations on the most important points of musical theory.

A Treatise on Modulation and Accompaniment..... *Philipp Joseph Fricke*

Translation of "Ausweichungstabellen für Klavier und Orgelspieler," published at Vienna, 1772.

Lusorium; being a collection of Convivial Songs, Lectures, &c., entirely original. In various styles; with characteristic Cuts of the Author; Musick to the Songs; Suggestions for promoting Convivial Enjoyment, etc..... *William O'Brien*

1783.

Lectures on the Science of Musick, in which are explained the radical Sources of Melody and Harmony *Marmaduke Overend*

A select Collection of English Songs, with their original Airs, and an Historical Essay on the Origin of National Song..... *Joseph Ritson*

The first of a series of Collections of National Songs valued alike by the antiquarian and the musician. The atrabilious and gloomy character of the collector, however, made him carry into his criticisms of other writers a jealous spirit of depreciation which seriously interferes with the reception of his statements.

Compendium of a new Method of Musick..... *Bemetzrieder*

Account of a new way of considering Music and Teaching, serving as an explanation of the writer's new Lessons for the Harpsichord, printed in 1782.

1784.

The Musical Modes of the Hindus *William Jones*

This book is the fruit of researches prosecuted by the author during a ten years' residence at Calcutta as judge of the supreme Court. Although it is not free from errors, it contains much reliable matter, and it has always been regarded as a source from which information may be obtained relative to the Sanscrit writings on music.

Sacred Harmony; or a Collection of Psalm Tunes, ancient and modern, containing more than a hundred of the most approved plain and simple Airs; 2nd, a considerable number of Tunes in Verse and Chorus, and fugues; the whole set in four parts, and arranged under their several metres and keys, with a figured Bass for the Harpsichord or Organ; together with an Introduction to the Art of Singing..... *Robert Harrison*

An Enquiry into the Fine Arts. Part I:—Musick *Thomas Robertson*

The first part, treating of Music, is all that was published of this work. The "Monthly Review" for 1786 says,—"The title of this book is inaccurate. It is not an Enquiry into the Fine Arts; for this suggests something original. It is an Enquiry into all the books the Author could find about the Fine Arts, and all that he has added from his own source is affected, obscure, superficial, and abounding with provincial barbarisms."

A Treatise on the Theory and Practice of Musick *John Gehot*

Inquiry into the principal Phenomena of Sounds and Musical Strings..... *Matthew Young*

Letters on behalf of Professors of Musick residing in the Country, addressed to the Nobility and Gentry Directors of the Concerts of Ancient Musick, and Managers of the ensuing grand Performances in Commemoration of Handel, and the Directors of the Fund for the Benefit of Decayed Musicians and their Families in London...*Edward Miller*

The Author was an organist of some reputation residing at Doncaster, and in his letters he advocated (without success) the claims of Country Professors, who were not allowed participation in the benevolent privileges accorded to Professors resident in London.

The Antiquity, Use, and Excellence of Church Musick: a Sermon preached at the Opening of a new Organ at Canterbury*George Horne*

A Treatise on the Art of Musick, in which the Elements of Harmony and Air are practically considered and illustrated by 150 Examples in Notes. The whole intended as a Course of Lectures preparatory to the Practice of Thorough-Bass and Musical Compositions.....*William Jones*
(Of Nayland)

Musical and Poetical Relicks of the Welsh Bards, preserved by Tradition and Authentic Manuscripts from very remote Antiquity; with a Collection of the Pennillion and Englynion Epigrammatic Stanzas or Native Pastoral Sonnets of Wales, a History of the Bards from the earliest period, and an Account of their Musick, Poetry and Musical Instruments.....*Edward Jones*
(Of Henblas, Llanderfel, Merioneth)

The Author of this comprehensive and reliable work was by special appointment Welsh Bard (Bardd y Brenin) to the Prince of Wales, afterwards George the Fourth. He was well qualified for the task of recording particulars about the music of the Principality by early training in literature and art in the house of his father, at Llanderfel, in Merionethshire; and the taste for research thus encouraged bore good fruit in the production of one of the most valuable collections of national songs in existence. The volume published in 1784 was followed by two others, the whole containing 225 melodies, and annotations thereon of peculiar interest.

The Theory of Harmonics, or, an Illustration of the Grecian Harmonics, in two parts: 1. As it is maintained by Euclid, Aristoxenus, and Bacchius, senior; 2. As it is established on the Doctrine of the Ratios which are explained, the Diagrams of Gaudentius, and the Pythagorean numbers in Nichomarchus. With Plates.
.....*John Keeble*

Researches concerning the Ancient Irish Harp*Edward Lerwich*

Letter to J. C. Walker, on the Style of the Ancient Musick of Ireland ...*Edward Lerwich*

Essay on the Poetical and Musical Accents of Ireland*William Beauford*

Dissertazione del Signor Canonico Orazio Maccari (di Cortona) sopra un'antica statuetta di marmo rappresentante un suonata di cornamusa, etc. edited by *Joseph Cooper Walker*

Memoirs of the Bard Cormac-Comman, with his Portrait at the Age of eighty-three
.....*Ralph Ouseley*

Memoirs of the Bard Turlough O'Carolan*Joseph Cooper Walker*

Notice of three Trumpets of Bronze found at Cork*Joseph Cooper Walker*

Essay on the Construction and compass of the Irish Harp, from its origin to the present time*William Beauford*

An Account of the Musical Performances in Westminster Abbey and the Pantheon, May 26th, 27th, 29th, and June 3rd and 5th, 1784, in Commemoration of Handel
.....*Charles Burney*

Contains chapters on the life, character, and works of Handel, a complete list of the directors and performers engaged in the celebrations, annotated programmes, statements of accounts, etc., illustrated by a number of engravings by Bartolozzi and other artists.

1785.

The Psalm-singer's Companion ; containing a new Introduction, with such Directions for Singing as is proper and necessary for Learners.....*Uriah Devenport*

Explication du System de l'harmonie, pour abriger l'etude de la composition, et accorder la pratique avec la theorie*Jean Francois Espic Lirou*

The author of this book was the first French writer on harmony who departed completely from the system of Rameau as regards the fundamental bass. The ideas of Lirou, however, will not bear scientific enquiry. Ut, he says, produces Mi, sol ; sol produces si, re. Ut may also be regarded as the fifth of fa, and as forming part of the chord of fa. So the chords of fa, ut, and sol, (ut giving the central chord) produce the sounds of the major diatonic scale, which scale corresponds to two tetrachords of Greek music. Arrived at this result Lirou disposes the sounds of the scale in a series ascending by thirds, and in a series descending by thirds, which two series he considers furnish the foundation of the construction of all chords, of all harmonic successions, of modes, and of modulation. The Lirou system exhibits some ingenuity, but the ingenuity is wasted.

The words of the musick selected from that at the Commemoration of Handel in Westminster Abbey and the Pantheon, and now performing at the Theatre Royal in Drury Lane.

Handel's Ghost ; an Ode on the Power of his "Messiah," as performed at Westminster Abbey ; addressed to His Majesty *Pollingrove Robinson*

1786.

Tractate on Church Musick ; being an Extract from the Rev. and learned Mr. Peirce's "Vindication of the Dissenters."

Treatise on Thorough-Bass *P. J. Fricke*

Messiah. Fifty expository Discourses of the series of Scriptural Passages which form the subject of the celebrated Oratorio of Handel. Preached in the years 1784 and 1785, in the Parish Church of St. Mary Woolnoth, Lombard Street *John Newton*

In no way musical, and without any reference to Handel, excepting what is given in the title of the book.

The Commemoration of Handel, and other Poems *John Ring*

Historical Memoirs of the Irish Bards : interspersed with Anecdotes and occasional Observations on the Musick of Ireland, also an historical and descriptive Account of the Musical Instruments of the Ancient Irish ; and an Appendix, containing several Biographical and other Papers, with select Irish Melodies...*Joseph Cooper Walker*

Dictionary of Musick, with Introduction to the first Principles of that Science.

Samuel Arnold and Thomas Busby

A Treatise on the Art of Musick, in which the Elements of Harmony and Air are particularly considered and illustrated by 150 Examples in Notes, many of them taken from the best Authors. The whole intended as a course of Lectures preparatory to a practice of Thorough-Bass and Composition... *William Jones*

1787.

Considerations on Parochial Musick *William Vincent*

The Progress of Musick, an Ode, occasioned by the grand Celebration at the Abbey.

Elements of Thorough Bass and Composition *Edward Miller*

The Art of Tuning *Bemetzrieder*

Considerable doubt exists as to the order in which the many treatises by Bemetzrieder were issued, and as to the dates attaching to them. As far as their artistic value is concerned, these are matters of little import. The books met with scant success, excepting amongst certain fashionable people who occupied themselves with talking about Art without any real knowledge of its principles. The Author himself asserts that if anyone would compare his works with those of the accepted French, German, Italian, Latin, and Greek writers, he would certainly find that he had fertilized a field negligently left uncultivated by others. Fetis condemns the works of Bemetzrieder as wild and unintelligible.

- Dissertation on Singing in the Worship of God *Dan. Taylor*
 Reply to Mr. Daniel Taylor's Dissertation on Singing in the Worship of God *Gilbert Boyce*
 La Guida alla Musica Vocale, or The Guide to Musick.....*John Danby*
 Treatise on Harmony ; with an Explanation of the Greek Musical Modes, according to the
 Doctrine of Ptolomy *Charles Davy*
 Comprised in Letters addressed to a young Gentleman upon subjects of Literature.
 Aristotle's Poetics, with Notes on the translation and on the original, and two Dissertations
 on Poetical and Musical Imitations (Oxford) *Thomas Twining*
 The Melody of Speech Delineated.....*John Walker*
 A treatise of a kindred nature with Joshua Steel's "Prosodia Rationalis," published in 1775.
 Select Works of Metastasio, with a succinct Account of his Life *Francis Sastres*

1788.

- Statement of Facts relative to the late Disturbances at the Theatre Royal, Edinburgh
 *James Fennel*
 Theatrical Remembrances.....*Charles (?) Egerton*
 Clavis Campanalogia : or a Key to the Art of Ringing ... *William Jones, John Reeves, and*
Thomas Blakemore
 A new and complete Collection of the most favourite Scots Songs, including a few English
 and Irish, with proper Graces and Ornaments peculiar to their character ; likewise
 the new Method of Accompaniment of Thorough Bass. 2 vols.....*Dominico Corri*
 In these volumes Dominico Corri appears to have commenced a series of works marking important
 artistic innovations. His claim to be considered the first master who wrote accompaniments for the
 pianoforte or harpsichord as they ought to be played, cannot be maintained ; but in his collections of
 songs of various schools he advances much that may be accepted as progressive. His versions of opera
 and other Airs are remarkable expositions of the old embellished style of singing.
 Sonorum doctrina rationalis et experimentalis (Dublin) *William Hales*
 Remarks on the famous Ballad of Cupid and Psyche; with an Account of the Pantomime of
 the Ancients..... *Robert Nares*
 Dissertation on Scottish Musick *William Tytler*
 Printed in the Memoirs of the Society of Antiquaries, Edinburgh.
 Dissertation on the Amusements and Fashionable Pleasures of Edinburgh during the
 seventeenth century, with the Plan of a grand Concert of Musick on St. Cecilia's Day,
 1695..... *William Tytler*
 The Musical Tour of Mr. Dibdin : in which, previous to his Embarcation for India, he
 printed his Career as a Public Character(Sheffield) *Charles Dibdin*
 In a series of Letters, written from various towns, the famous composer of sea-songs relates the story
 of his successes and failures during a Tour extending from August, 1787 to April, 1788. Daring asser-
 tions are mixed with judicious judgments, and the writer is not afraid to impugn Handel's character as a
 composer : neither is he afraid to exalt himself as a naturally endowed and sufficiently educated musician.
 His "Musical Tour" is, perhaps, more amusing than instructive ; still it has a place of its own in
 musical literature.
 Paper on Musical Instruments, in which the tones, keys, and frets are fixed, as in the
 Harpsichord, Organ, Guitar, etc. *Tiberio Cavallo*
 Printed in the Philosophical Transactions.

- Address on Readings and Musick at Freemasons' Hall *Lacy*
 Euphrosyne, an Ode to Beauty, addressed to Mrs. Crouch by Silvester Otway *John Oswald*

1789.

- The Alliance of Music, Poetry, and Oratory, with a Dedication to William Pitt
 *Anselm Bayley*

Comprises 1. A Theory of Music. 2. A Dissertation on Prosody. 3. A brief Treatise on Rhetoric.

- Letters upon the Poetry and Musick of the Italian Opera (Edinburgh) *John Brown*

- A General History of Music, from the earliest Ages to the present Period; vols. 3 and 4
 *Charles Burney*

The third volume of Dr. Burney's History contains an Essay on Musical Criticism; the Progress of Music in England from the time of Henry the Eighth to 1780; the Progress of Music in Italy, Germany, France, and the Netherlands during the sixteenth and seventeenth centuries; the progress of the Violin in England and Italy from the sixteenth century; and the progress of Church Music in England from the death of Purcell to 1785.

The fourth volume of Dr. Burney's History contains an Essay on the Euphony, or sweetness of Languages, and their fitness for Music; chapters on the Invention of Recitative and Rise and Progress of the Oratorio, the Opera Buffa and Intermezzi, Cantatas, Dramatic Music in England, the origin of the Italian Opera in England, the Progress of the Musical Drama at Venice, Naples, and Rome; the Progress of Music in Germany and France during the eighteenth century; and the general state of Music in England at the National Theatres, Public Gardens, and Concerts, during the eighteenth century. In his concluding remarks Dr. Burney refers to the fact that he had spent thirty years in studying his subject, and more than twenty in writing and printing his great work. "If the first volume of this history," he says, "was necessarily compiled from few and obscure materials, and conjecture and speculation were called in to supply their defects; and if the second confined the reader to antiquarian knowledge, and afforded him no information but of barbarous times and more barbarous music; it is hoped that these final volumes will make him some amends, as they include all the simplicity and harmonical merits of the last [seventeenth] century, and refinements of the present [eighteenth]. . . . Many specimens of melody and harmony are given, not as models of perfection, but reliques of barbarism, and indisputable vouchers that mankind was delighted with bad music before good had been heard; and I have spoken of some musicians whose fame is now so much faded, that it is perhaps the last time they will ever be mentioned." The apology contained in the last sentence needed not to have been made, for by his laborious examinations of the obscure and the seemingly to him unimportant details of his subject, Dr. Burney supplied the musical world with an immensity of riches, which have been drawn upon by all later historians of the Art.

- A Treatise on Thorough-Bass, containing a plain and easy Method... *Philipp Joseph Fricke*

1790.

- The Life and Memoirs of Miss Anne Catley, the celebrated Actress, with biographical
 Sketches of Sir Francis Blake Delaval and the Hon Isabella Pawlet, daughter of the
 Earl Thanet *Miss Ambrose*

- Ancient Songs, from the time of Henry the Third to the Revolution. Prefixed are
 Observations on the Ancient English Minstrels, and Dissertations on Ancient Songs
 and Musick *Joseph Ritson*

A valuable collection, the Essays, however, like most of Ritson's literary productions, marred by fault-finding with the works of others, more especially with Bishop Percy's "Account of Ancient Minstrelsy."

- Essays on the Nature and Principles of Taste..... *Archibald Alison*

In advocacy of the theory of the association of the sublime and beautiful. Alison's writing on the subject is distinguished by elegance as regards style and by fine feeling. His Essays were at once received with approbation, and their popularity was advanced by a review of them in the "Edinburgh Review," in 1811.

- Lessons for the Voice..... — *Doria*

- Parochial Musick corrected: Plain and distinct Rules for the more pleasing and correct
 Performances of Psalmody..... *H. Heron*

- Considerations on Parochial Musick *William Vincent*

An easy and concise Introduction to Singing, containing Rules for Singing at Sight, formed by the Author, during many years' Study and Practice in Teaching *William Dixon*

Is the Introduction to a Collection of Sacred Music entitled "Psalmody Christiana."

Art of Bowing the Violin.....*John Gehot*

A Treatise on Theatres, including some Experiments on Sound.....*George Saunders*

Antiquities of Ireland*Edward Ledwich*

Contains remarks on Ancient Irish Music.

circa 1790.

A Treatise on Singing*Guisto Ferdinando Tenducca*

1791.

The Theatre and Anti-Theatre...*Richard Steele*

Persian Miscellanies*W. Ouseley*

Thoughts on the present Performance of Psalmody in the Established Church of England ; addressed to the Clergy*Edward Miller*

Letters on the Italian Opera, addressed to the Hon. Lord Monboddo*John Brown*

The Plan and Section of the Boxes at the King's Theatre, Pantheon, with an Alphabetical List of the Subscribers (and List of the Singers and Orchestra)..... *William Lee*

A Treatise on Singing, explaining in the most simple manner all the Rules for learning to sing by Note, without the Assistance of an Instrument ; with some Observations on Vocal Musick..... *Joseph Corfe*

The Principles of Musick at One View *Richard Taylor*

1792.

Memoirs of Mrs. Billington from her Birth, containing a variety of matter, ludicrous, theatrical, musical, and with copies of several original letters written by Mrs. Billington to her mother.

Answer to the Memoirs of Mrs. Billington, with the Life and Adventures of Richard Daly, Esq., and an Account of the Irish Theatre.

These books were published during Haydn's first visit to London, and the Diary of the famous composer contains the following entry :—"To-day, January 14, 1792, the life of Mrs. Billington (the celebrated singer) was published, all particulars of which are laid open in the most shameless manner. The editor, it appears, having got possession of her own original letters, offered to give them back to her for ten guineas, otherwise it was his intention to publish them. She was not, however, disposed to spend her ten guineas, and prosecuted him to get back her letters, but was non-suited ; on which she appealed, but failed again ; and though she then offered her adversary £500 for them, he published her precious correspondence to-day, and by 3 o'clock in the afternoon not a copy was to be had."

1793.

An Essay on the Origin of the English Stage, particularly on the Historical Plays of Shakespeare*Thomas Percy*

Musical Phenomena. An organ made without pipes, strings, bells, or glasses, the only instrument in the world that will never require to be retuned. A cromatic trumpet, capable of producing just intervals and regular melodies in all keys without undergoing any change whatever. A French horn answering the above description of the trumpet *Charles Clagget*

- The English Anthology.....*Joseph Ritson*
- A Guide to Harmony, containing the various manners in which every chord in four parts can be prepared, resolved, or otherwise freely used..... *Philipp Josef Fricks*
- The Theory and Practice of fingering the Violoncello, containing Rules and progressive Lessons for attaining the Knowledge and command of the whole compass of the Instrument..... *John Gunn*
- The Psalm-Singer's Assistant..... *Robert Gilmour*
- A Scheme for shewing the Distance of Intervals.....*Christopher Lindsay*
- Art of playing Thorough-Bass with correctness, according to the true Principles of Composition, fully explained by a great variety of examples in various styles *Johann Caspar Heck*
- Sketches of the Origin, Progress, and Effects of Musick, with an Account of the Ancient Bards and Minstrels, illustrated with various historical Facts, interesting Anecdotes, and Pastoral Quotations (Bath) *Richard Eastcott*
- Observations on the present state of Musick in London *William Jackson*
- Practical Rules for Learning Composition, translated from a work entitled "Gradus ad Parnassum," written originally in Latin by *John Joseph Feux*, late composer to the Roman Emperor Charles the Sixth.
- The translation of this great work was made anonymously. The original was published at Vienna in 1725, and so belongs to the period which produced the first theoretical treatise by the French master, Rameau. It has been translated into many languages, and has been everywhere received as a noble and valuable contribution to musical science. It was highly esteemed by Chernbini, Martini, Durante, Piccinni, Vogler, and others. Mozart used it in his contrapuntal studies, and Haydn regarded it as a sure foundation for teaching. Feux's "Gradus ad Parnassum," written in the form of a dialogue between master and pupil, is in two parts, the first treating of theory, the second of practical composition.
- An Introduction to the Art of Preluding and Extemporising...*August Frederick Carl Kollmann*
- Paper on the Musick of India *Johann Frederick Hugo Dalberg*
- Translated from the German, with Notes and Additions by Sir William Jones, and printed in the Philosophical Transactions.
- Monthly Musical Journal.
- A periodical work, established and edited for some years by Thomas Busby, containing interesting and instructive Essays, etc.
- The Art of playing the German Flute, on new principles, calculated to increase its powers, and give to it greater variety, expression, and effect. To which are added, Copious examples in an elegant style; a complete System of Modulation, the Art of varying simple Passages, and a new method of Tonguing.....*John Gunn*
- 1794.
- A Musical Directory for the year 1794, containing the Names and Addresses of most of the Professors of Musick, with the parts they respectively perform, etc., and an Historical Sketch of the Academy of Musick.
- Scottish Songs, with Musick and Historical Essay *Joseph Ritson*
- New Guida di Musica, being a complete book of Instructions for Beginners of the Pianoforte.....*Richard Sharp*
- A Treatise on Thorough-Bass..... *William Smethergill*
- Improved Psalmody, with new Musick *William de Chair Tattersall*

A Sermon preached at Worcester at the Anniversary Meeting of the Choirs of Worcester, Hereford, and Gloucester *Robert Lucas*

Introduction to Harmony *William Shield*

circa 1794.

An Essay, with copious examples, towards a more easy and scientific method of commencing and pursuing the study of the Pianoforte, with the Principles of Thorough-Bass and Musical Science *John Gunn*

1795.

Robin Hood: a Collection of all the Ancient Poems, Songs, and Ballads, now extant, relating to that celebrated English Outlaw: to which is prefixed historical Anecdotes of his Life..... *Joseph Ritson*

In the Remarks on the Tunes in Chappell's "English Airs" (1838) it says concerning Robin Hood,— "Ritson, who collected many curious and highly interesting particulars of his life, with a large number of the best ballads concerning him, could only discover two of the tunes." These are "Robin Hood and the Bishop of Hereford," and "Robin Hood, Robin Hood, said Little John." Mr. Chappell mentions a large number of tune titles to which some of the ballads about the popular outlaw hero must have been sung, and says that he has been able to add but one to the two discovered and preserved by Ritson, and that one having been only traditionally preserved, is not to be entirely relied on. Ritson's historical Anecdotes are intensely interesting for such as take pleasure in reading about notable people of by-gone times and studying old manners and customs.

The Art of playing the Guitar, to which is annexed a selection of the most familar Lessons, Divertissemments, Songs, Airs. etc..... *Edward Light*

Anecdotes of Handel and John Christopher Smith.

Attributed to *William Coxe*, who, however, did no more than supply to some unknown writer the matter upon which the book is based.

Essays, historical and critical, on English Church Musick *William Mason*

A complete History of the English Stage *Charles Dibdin*

Memoirs of the Abate Metastasio, in which are incorporated translations of his principal Letters and of some of his Poems *Charles Burney*

Madame D'Arblay, in her Memoirs of her Father, refers to the writing of the "Memoirs of Metastasio" in the following high-flown language:—"No poet could be more congenial to Dr. Burney than Metastasio, the purity of whose numbers was mellifluously in concord with the purity of his sentiments; while both were in perfect unison with the taste of the Doctor. He considered it, professionally, to be even a duty, for the Historian of the Art of Music, to raise, as far as in him lay, a biographical monument to the glory of the man whose poetry, after that which is sacred, is best adapted to inspire the lyric muse with strains of genial harmony, in all the impassioned varieties that the choral shell is capable to generate for the musical enthusiast." Madame D'Arblay says the Memoirs of Metastasio "made their appearance in the republic of letters in 1795;" this is one year too early, according to the publisher's date.

circa 1795.

Concise Instructions for playing on the English Lute.....*Edward Light*

1796.

Guida di Musica, being a complete book of Instructions for beginners, with twenty-four progressive Lessons for Practice, and the fingering marked throughout. 2nd book; Guida di Musica, consisting of several hundred examples of fingering, from two to eight notes, ascending and descending in both hands, etc.....*James Hook*

An Essay on Musical Harmony, according to the nature of that Science, and the principles of the greatest Musical Authors *A. F. C. Kollmann*

This was one of the first of a large number of educational works by a learned musician who for some years was organist, etc., at the German Chapel of the King of England, at St. James's. Kollmann was long held in esteem as a teacher, but in his early theoretical works he followed a mixture of systems opposed to each other.

Thorough-Bass made easy to every capacity *Matthew Peter King*

The first Beginning on the Pianoforte, according to an improved Method of teaching Beginners *A. F. C. Kollmann*

The History of the English Theatre in London ; containing an Annual Register of all the new and revived Tragedies, Comedies, Operas, Farces, Pantomimes, etc., that have been performed at the Theatre Royal in London, from 1771 to 1795, with occasional Notes and Anecdotes *William Chamberlain Charles Oulton*

Continuation of work by B. Victor, published 1761.

The Self-taught Musician, a treatise on Musick *H. di Monti*

By a writer who afterwards distinguished himself by his opposition to Logier's system of teaching music.

1797.

Origin, Progress, and present State of Russian Hunting Musick *Y. C. Elinrich*

A concise Method of playing Thorough-Bass..... *Henry Brewster*

Oriental Collections..... *Sir W. Ouseley*

A Serial work in six numbers : continued in 1799.

Sense against Sound, or a Succedarium for Abbey Musick.

An Experimental Enquiry into the Causes of the Resonances of Musical Instruments.
..... *M. Perrole*

Printed in Nicholson's Journal of Natural Philosophy, Chemistry, and the Arts.

1798.

The Four Ages, together with Essays on various Subjects..... *William Jackson*

Melody of the Soul, an Essay towards the Improvement of the Musical Art.

Guida Armonica, or Introduction to the general Knowledge of Musick, theoretical and practical : in three parts. *John Relfe*

The first of a series of theoretical works by a writer possessing partial knowledge, but aiming at the elucidation of musical science. Relfe's publications excited admiration and disapproval when they first appeared, and they contain a remarkable mixture of truth, quaintly presented, and unhappy error. In some respects his theories concerning the teaching of harmony foreshadow the methods of Logier. He invented a new Thorough-Bass figuring, ingenious but not useful.

An Introduction to the History of Poetry in Scotland..... *Alexander Campbell*

The Elements of Thorough-Bass clearly and concisely demonstrated.....

An Essay on the Theory and Advancement of Thorough-Bass.....

An Essay on Fingering the Pianoforte

} *John Furtardo*

Three short works of little apparent significance.

A Musical Dictionary as a Desk *Dominico Corri*

An Essay towards the Improvement of the Musical Art, with an Appendix containing an Account of an Invention. (Glasgow.)

1799.

An Essay, or Instruction for learning the Church Plain Chant ; to which is added various Hymns, Anthems, Litanies, Motetts, etc.

The Art of Fingering..... *Dominico Corri*

- An Essay on Practical Composition, according to the Principles of the greatest Musical Authors.....*A. F. C. Kollmann*
- An Analysed Symphony, for the Pianoforte, Violin, and Bass*A. F. C. Kollmann*
- An Introduction to Musical Composition, or a preparation for a Study of Counterpoint, through an original Treatise on Thorough-Bass, which is the first Step towards Composition *Joseph Dittenhofer*
- Memoirs of the Life of Charles Macklin, Esq., principally compiled from his own papers and memorandums, forming a comprehensive History of the Stage, which includes a Period of one-hundred years *James Thomas Kirkman*
- Essay on the Harp of Æolus.....*Matthew Young*

1800.

- A complete Scale and Gamut for the Bass-horn, a new Instrument invented by M. Frichot, and manufactured by J. Astor.....*Frichot*
- The instrument here referred to is known as the Ophicleide. Soon after its invention it was called the Serpenteleide, being in some respects an improvement on the Serpent.
- New and complete Instructions for the Pedal Harp*Merelle*
- First book of eighteen Voluntaries, chiefly intended for the use of Young Practitioners, to which is prefixed an explanation of the different Stops of the Organ, and of the several Combinations that may be made thereof, with a few thoughts on Style, Extempore Playing, Modulation, etc.*John Marsh*
- Harmonia Sacra : a Collection of Anthems in Score, selected for Cathedral and Parochial Churches ; from the most eminent masters of the sixteenth, seventeenth, and eighteenth centuries*John Page*
- Seventy-four Anthems, mostly by English Composers from Tye to Attwood.
- Compendious History of the English Stage.....*Waldron Dibdin*
- A General Treatise on Musick, particularly Harmony and Thorough-Bass, and their Application to Composition, containing also many essential and original matters, tending to explain and illustrate the whole.....*Matthew Peter King*
- An Introduction to Harmony..... *William Shield*

A work worthy of notice, not on account of its intrinsic value, but because it was written by one of the best English composers of a century ago. A correct estimate of Shield's place amongst native composers is supplied in the following passage from the "Quarterly Musical Magazine and Review" for 1816 :—
 "The taste of our own age bears us out in the belief that as much of Mr. Shield's music will descend to posterity, carrying with it the intrinsic marks of English genius, as of any other writer since the days of Arne."

circa 1800.

- Remarks on some Ancient Musical Instruments mentioned in the "Roman de la Rose"
*John Bowles*

Printed in "Archæologia, or Miscellaneous Tracts relating to Antiquity," vol. 7.

- Tables of Transposition of Consonant Intervals.....*John Marsh*

N.B.

SINCE the commencement of the nineteenth century English musical literature has continuously increased. During the ten years ending with 1810 about seventy didactic works were offered to the public, one of the most valuable being Dr. Callcott's "Musical Grammar." Between 1811 and 1820 nearly one hundred works were published, many being called forth by the attempted introduction of Logier's system of instruction. The results to art of this attempt were insignificant, although for a time teachers and pupils were exercised by the multitudinous essays for and against the new-fangled notions. Publications of the period of more lasting merit were Crotch's "Elements of Musical Composition," Lyson's "History of the Three-Choir Festivals," Bingley's "Musical Biography," J. F. Burrowe's "Thorough-Bass Primer," (which although based upon false principles, was useful to a certain extent), and Busby's "Grammar of Music, and History of Music." After 1820 a considerable increase of attention was paid to musical history, and English publishers issued translations of many useful and comprehensive works by foreign authors—Fetis, Albrechtsberger, Cherubini, and others. Amongst the historical works, original or translated, were Lives of Sebastian Bach, Haydn, Mozart, Rossini, Burney, Beethoven, and less famous masters. Good but not always very good information was supplied by the publication of "Reminiscences," amongst which may be counted Mount-Edgumbe's "Musical Reminiscences of an Amateur," (1823), "Reminiscences of Michael Kelly," (1826), and W. T. Parke's "Musical Memoirs," (1830). Other historical works issued before 1850 were a new "Dictionary of Musicians," (1824), Sharp's "Dissertation on the Pageants or Dramatic Mysteries," (1825), Crosse's "Account of the Grand Musical Festival at York" (1825), Holmes's "Rambles among the Musicians of Germany" (1828), Hogarth's "Musical History, Biography, and Criticism" (1835), Hogarth's "Memoirs of the Musical Drama" (1838), Chappell's "Collection of National English Airs" (1838), Bunting's "Ancient Music of Ireland" (1840), and Chorley's "Music and Manners in France and Germany" (1841). The number of Musical works published in England between 1850 and 1875 may be broadly stated as five hundred and fifty; and the number published since 1875 as eight hundred. These figures are based upon a partially complete "Bibliography," in continuation of the one ending with the year 1800. English translations of foreign works and works partly didactic, partly practical, are taken notice of; but not collections of Exercises and Studies.

The periodical musical literature of this country may be said to date from 1818, when the "Quarterly Musical Magazine and Review" was commenced. In 1823 "The Harmonicon" began its career, and in 1836 "The Musical World." A few years later some similar periodicals were issued, but their existence was for a short time only. In 1844 "The Musical Times" was started, and later on appeared "The Tonic Sol-fa Reporter," "The Musical Standard," "The Orchestra," "The Choir," and "The Monthly Musical Record." At intervals there have been promising appearances of new musical magazines, and at the present time professional and amateur musicians are amply supplied with information concerning artistic doings in England and in other countries.

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